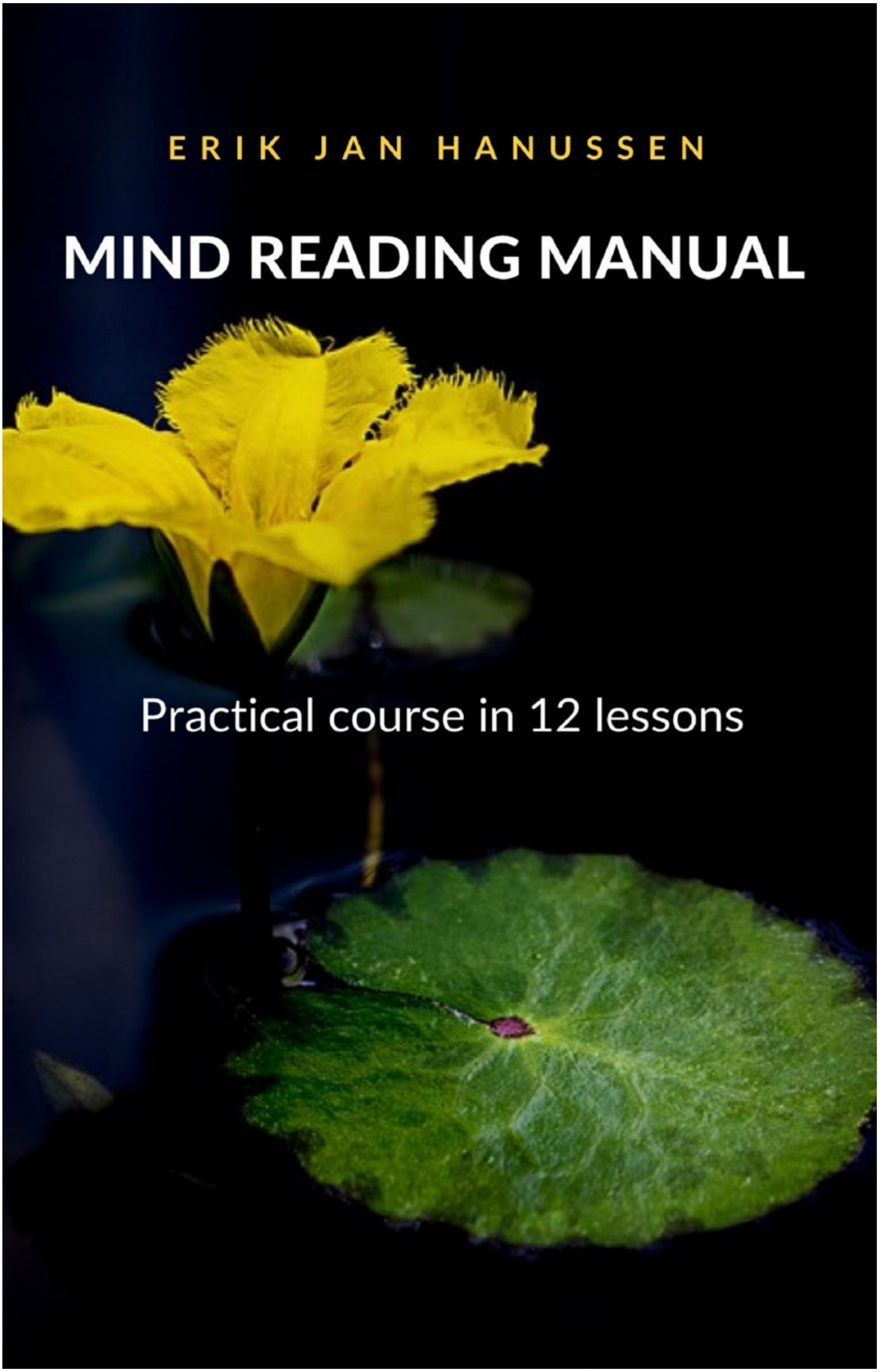
ERIK JAN HANUSSEN

MIND READING MANUAL

Practical course in 12 lessons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Index of contents

INTRODUCTION

I LESSON - What is telepathy? Overview of the history of mind reading, its evolution and literature.

II LESSON - Reading the muscles

III LESSON - Experiment and testing

IV LESSON - Logic of questions

V LESSON - Preliminary exercises

VI LESSON - Telepathic mail

VII LESSON - The pin experiment

VIII LESSON - Action experiments and their solution through manual contact

IX LESSON - Guessing numbers, letters, figures, cards, drawings, etc.

X LESSON - Reproducing figures, letters and thought drawings without any aid

XI LESSON - Telepathy with contact through a wire, double tests etc. and mind reading without physical contact

XII LESSON - Evening with the public

APPENDIX

False telepaths and their tricks

Erik Jan Hanussen

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INTRODUCTION

This book was finished in April 1919, the first of four volumes, of which the remaining three (on telepathy, hypnosis, and dowsing) have unfortunately been lost.

One hundred years ago, therefore, Hermann Steinschneider, alias Erik Jan Hanussen, after making a name for himself as a telepath, published this manual, in which he meticulously explains in 12 lessons the techniques for learning to read thoughts, because these are techniques.

Not only has no similar work been published to date, but, as Hanussen points out in the opening pages of his book, even now people still confuse mind reading with telepathy, not to mention the various phenomena produced by hypnotic suggestion.

During his short life - he was born in Vienna on 2 June 1889 and died in Berlin in March 1933 on Hitler's orders - Erik Jan Hanussen achieved a high degree of virtuosity as a stage artist, as he was and always wanted to remain.

As well as being a highly acclaimed star, Hanussen also possessed extraordinary mediumistic gifts from his childhood, making him one of the greatest clairvoyants of our time.

Telepathy and dowsing were no less congenial to him than the use of hypnotic suggestion with which he used to amaze the crowds, and this book

shows how, at the age of thirty, although he had only done a few years of primary school, Hanussen had succeeded in integrating his natural talents with a solid base of historical and scientific erudition. His language, too, shows a remarkable intelligence and versatility (Hanussen was self-taught and became fluent in seven languages).

Hanussen's main aim in this volume is to introduce a more complex discourse on telepathy proper, hypnosis and dowsing. He does so by revealing all that he knows about ideomotor movements and their use in order to pick up those subtle signals that each individual unconsciously emits and which, combined with a profound knowledge of the psyche of the audience, allow the experimenter to apparently read the thoughts of his medium without having to resort to tricks or deception.

Before writing this work, the author held a practical course with five students from five different professional backgrounds: an industrialist, an actor, a lawyer, a doctor and a worker.

All of them successfully completed the course and passed the fire test in a specially arranged evening.

This proved once and for all that, with will and perseverance, anyone can learn those things that even today are often shrouded in magic and mystery.

In the following 12 lessons the reader will learn all the necessary information and practice to sustain an entire evening of experiments, while developing the psychological acumen that is the basis of genuine telepathic sensitivity.

Jaussey!

I LESSON - What is telepathy? Overview of the history of mind reading, its evolution and literature.

We have little time to talk, and the road that you and I want to travel together is long and tiring. But precisely for this reason, since we now have a long way to go, side by side, it seems appropriate to me to address to you first of all an invitation: put out your hand! Put out your hand without hesitation or second thoughts!

The handshake you have given me, friend, counts as a mutual commitment and promise for what follows:

You will not just flip through this book, reading a page here and skipping a paragraph there; you will study the book lesson by lesson, gradually learning what it teaches you.

You will only start experimenting in public when I expressly allow you to do so in these pages; otherwise you will encounter unnecessary disappointment, become discouraged and lose confidence in yourself and your abilities.

From this beware and allow me to preserve you.

Through the study of this mind-reading manual you will be offered new possibilities in society, which you would never have thought of before; you

will be welcomed with open arms, admired and encouraged to show your skills.

Please note, however, that this book is not intended to be an end in itself, but has been conceived as an in-depth treatment of the telepathic phenomenon, so that you can become familiar with the subject, to awaken your interest and to teach you to distinguish between mind reading and telepathy.

Mind-reading here is nothing more than a means to an end, just as it has always been for me in my lectures, which without it would never have aroused interest, enthusing a large circle of friends to the problem of telepathy proper.

Do not gloss over my words but read them carefully and think. Where I propose an experiment, do it immediately and repeat it patiently until you succeed.

It must succeed!

Remember: everything written here has been tried and tested and succeeds for everyone, unless they are a complete imbecile.

Only experiment with people who are sympathetic to you.

I promise not to conceal anything I know; to lead you on the path to success and not to omit or on the other hand to spend even a single word too much, in order to avoid unnecessarily testing your patience.

Take my advice: only pick up this book if and when you are in the right frame of mind to study.

Don't read it in the tram or while eating your meal. Prepare for reading as if you were going to school: with a fresh mind and at least one hour per lesson.

Let us begin.

Undoubtedly telepathy lends itself more than anything else to introducing demonstrations on stage, giving the operator the confidence and credibility needed to succeed in captivating audiences.

During my performances I wouldn't for anything in the world give up the amazing, entertaining and fascinating experiments in telepathy, so it is very important to me that my pupils first learn about this subject.

One moment, though!

First of all we must be able to discern mind-reading from telepathy. They are in fact two completely different things.

The distinction between these two concepts requires a whole chapter and must be carefully considered.

The word 'telepathy' comes from the Greek (téle = far away and pathos = feeling, emotion) and could be translated as 'sensation at a distance'.

The current use of the term 'telepathy' to refer to 'mindreading' is inappropriate, for the simple reason that telepathy does not mean mindreading, but the transmission of feelings from one individual to another at an indeterminate distance, without the use of speech, signals or other natural means of communication, whereas mindreading, or rather 'sensing thoughts', involves for the most part the intervention of the somatic senses and can only be carried out at very short distances.

Since in this volume I intend to illustrate and teach only the art of mind-reading, we shall contemplate above all that which is essential to the practice, so that I shall refrain from giving in these pages an exact definition of the term "telepathy" as well as other detailed indications on the subject.

It is not surprising that the history of telepathy is closely related to that of mind reading, since the two terms were often confused with each other.

The difference between them is clear from the following definitions coined by the physician Dr. A. Moll of Berlin of telepathy and by Professor Wilhelm Preyer (Jena) of mind-reading.

Dr. A. Moli defines the word telepathy as follows:

"By telepathy is meant the transmission of thoughts, emotions, sensations, etc., from an individual A to an individual B, without B, however, being able to know A's thoughts through any of the conventional systems of perception."

In other words, telepathy is the acquisition of visual, acoustic and kinesthetic impressions from one individual to another, without them being registered through the eye, the ear or any other kind of sensory perception, and beyond all spatial and even temporal limits.

In a polemical stance against the experimental results of Professor Charles Richet, Professor Preyer in 1886 defined mind-reading as a knowledge of thought directions and movements due to a skilful exploitation of the ideomotor (involuntary) muscle movements resulting from very intense thought, which the expert operator uses during the course of his experiments, apparently guessing other people's thoughts.

All other interpretations of the two phenomena, such as those of Professors Forel, Du Prel, Schrenk-Notzing, Flammarion, Kiesewetter, Pilcz, Wagner-Jauregg, etc., are also based on these two definitions.

Both definitions are, however, far from new. Long before Preyer, Brow-h, Carpenter and Braid had already recognised the principle of ideomotor movements, and if a series of journalistic outpourings following my

appearance recently made this fact a sensation, it is certainly not a great discovery.

The problem of telepathy is as old as time.

From Pythagoras to Plato, five hundred years before Christ, from the Arabian healer Avicenna to the scholastic philosopher Thomas Aquinas in the thirteenth century, and again from Theophrastus Paracelsus to W. Maxwell and Dr. F.A. Mesmer; from Mesmer to Du Prel, Reichenbach, Flammarion, Richet, Myers, Benedikt and Schrenk-Notzing, as many as 30,000 volumes were written on the subject.

From the devotees of the occult sciences of antiquity, the sages, soothsayers, magicians and high priests to the alchemists, Rosicrucian Knights and initiates to the members of the Society for Psychical Research in London and Boston, with a hundred or so volumes to their credit, and those of the Telepathische Gesellschaft, there have been numerous associations that have included research into mental transmission in their programme or made it their main objective.

At the suggestion of W. F. H. Myers, psychologist and educational inspector at Cambridge, who in 1900 was president of the Soc. for Psych. Res. in 1900, the whole range of the phenomena of mental transmission was marked by the word "telepathy". In place of this expression the term "telesthesia" was repeatedly suggested. The person who transmits the thought to another is called the "agent"; the person who receives the message is the "recipient" or "medium". The process caused by the agent is called "action", the process that takes place in the mind of the recipient is called "perception".

The connection between the agent and the recipient is called a "relationship" or telepathic communication.

The French term 'mental suggestion' can only be adopted when a hypnotic suggestion is transmitted telepathically.

The word "muscle-reading" appears for the first time in Preyer's above-mentioned polemical paper; instead of it, as well as in place of the imprecise term "thought-reading", I usually use the expressions I have coined "thought-perception" or "thought-feeling", which illustrate the subject matter discussed here more specifically by the simple fact that the solutions to difficult experiments, especially if there is no direct contact with the medium, are never achieved exclusively through muscular movements, but rather must be perceived or felt through a certain impulse.

As I only intend to explain and introduce the phenomenon of thought-perception for the time being, I can limit myself to the above statements on telepathy, especially as I reserve the right to give a full description of it in the second part2 of my work.

It must be sufficient for us to be able to show by what has been said that the difference between telepathy, mental suggestion, clairvoyance (clairvoyance) and the art of thought-perception is all too clear, so that we may find ourselves in a position to confuse the one with the other, as has lately been the case with obvious frequency.

However distant the origins of telepathy may be, the history of thought perception only begins with the debut of the American spiritualist John R. Brown in 1876, and culminates with Stuart Cumberland and his passionate follower Karl Du Prel.

One day Chicago was plastered with huge posters on which a certain John Brown claimed to be able to guess the thoughts of any person just by touching them. During his many performances in Chicago, he actually demonstrated this. He found hidden objects, performed actions thought up by others and caused a huge stir across America because of a bet he made with a Chicago newspaper.

In recent times professional telepaths have tried so often to imitate this bet that I think it is worth describing it as it really happened originally.

John Brown had himself enclosed in a completely impenetrable sack and placed, thus packed, in a car. Through the sack he then made contact with the medium in charge of thought transmission, who sat behind him on the side of his head. Without touching Brown, the latter gave him his orders in thought. Although this was a very difficult task, Brown solved it perfectly within half an hour. The task was as follows: the telepath was to drive the car along a detailed route, through streets completely unknown to him, and stop in front of a certain house. In the attic of this house was a book hidden under a pile of junk. In this book Brown had to find a word on a certain page and underline it with a pencil. In order to do this, Brown first had to ask for a pair of scissors and have the sack cut off at the level of his right hand in order to carry out this action.

The success of the experiment was acclaimed on the front pages of all newspapers.

The way in which Brown discovered his faculties, and with them the perception of thought, is very interesting. Brown was interested in spiritualism, which was then very much in vogue in America, and tried to trace it back to its natural causes.

Turning tables in particular aroused his interest. After a series of experiments, he became convinced that the movements and beats were not caused by the intervention of astral beings, but by the will of the people who placed their hands on the table top. The tense state of expectation of the participants in the séance and their strong desire to see the phenomenon of the dancing table caused involuntary and unconscious muscular reflexes in their hands, which produced the movements and beats of the light three-footed table.

Brown identified these ideomotor reflexes and rightly deduced that they must also occur on other occasions, for example when someone is thinking hard in a certain direction etc. He began his experiments by looking for hidden objects and soon made so much money that he was able to retire to a country house and write a book about his discovery. He began his experiments by searching for hidden objects and soon made so much money that he could afford to retire to a country house and write a book about his discovery.

Brown was followed by Irving Bishop and Charles Stuart Cumberland who gave teleNtic demonstrations and as a representative of the fairer sex, Lucy de Gentry.

Above all, it was Stuart Cumberland, a merchant by trade whose real name was Garner, who took advantage of the favourable situation for telepathy at that time and became famous.

Like a triumphant winner, he was welcomed in the capitals of Europe, where he successfully displayed his skills at numerous courts and scholarly associations.

Stuart Cumberland was then by far the most exalted representative of the art of mind-reading. He was the first to perform the art of guessing actions, letters of the alphabet and numbers. Thanks to his extraordinary intelligence he became an eminent stage artist and a first-class lecturer. In Karl Du Prel, who headed the spiritist movement in Germany, Cumberland found an enthusiastic follower and supporter.

Unfortunately Du Prel exaggerated with his idealism, committing the same error from which most of the opponents of telepathy draw their arguments against it: he identified Cumberland's muscle reading with telepathy. Doubtless Cumberland, for reasons I shall explain later, was also a telepath, as indeed every experiment in time is carried out more or less equally by means of telepathy and muscle reading. But Cumberland himself probably did not even realise that he was also a telepath, having developed this faculty automatically and imperceptibly in the course of innumerable thought-reading experiments; so that he thought he was only demonstrating thought-reading, but nevertheless carried out most of his experiments with the aid of telepathy.

Unfortunately, Cumberland did not disdain to resort to a few tricks (see the last chapter) during his lectures, which greatly damaged his reputation.

In 1884 Cumberland came to Vienna, where he performed the famous experiment with Minister Pino and Countess Taaffe.

Cumberland had invited Pino to think of a certain person among those present in the crowded room. So he had his eyes blindfolded, took Pino by the hand and together with him walked very quickly across the room, stopping after a short search in front of Countess Taaffe. This easy experiment stunned the whole of Vienna.

Cumberland was succeeded by the Italian Bellini, whose telepathy demonstrations at the 'Ronacher' theatre won over a wide audience.

After Bellini, the matter stalled, until suddenly in Germany a certain Joe Labero from Munich made headlines and attracted a lot of interest as a telepath.

In 1913 Labero arrived in Vienna, and immediately after him it was Eugen de Rubini, a native of Briinn, who broke through with some formidable experiments after discovering his talent in the eccentric environment of the variety show.

In the midst of the war came the debut of Erik Jan Hanussen, and with it the beginning of the great telepath fashion in Vienna, which for two years now has been heating up hearts and minds, filling the pages of the newspapers and dividing public opinion into two rival camps, the believers and the sceptics.

30 April 1918' saw the huge hall of the great 'Wiener Konzerthaus' packed with a crowd of almost three thousand spectators.

In the court boxes the entire Imperial House of Austria was present, the gallery was occupied by an exclusive audience, in the stalls were almost all members of the Court Theatre and Opera House, and in the side rows were Vienna's most distinguished scientists and scholars.

Conrad von Mitzendorf and Boehm-Ermolli acted as mediums, the actor Reimers offered himself as presenter. So the Viennese waited curiously and warily for what they thought was bound to result in a huge scandal.

No one doubted that the evening would end in an unmitigated fiasco in the hall, which was deemed too large for such experiments.

Certainly, in the salons of the well-to-do Vienna, which had always been inclined towards mysticism, there had already been some discussion of spiritualism, there had also been some debate, not without fear of 'making a bad impression', about the nature of dowsing, and people were aware of the exploits of Stuart Cumberland.

But the fact of organising a fully fledged evening of experiments announced with posters in Vienna's largest theatre and in the spotlight was considered an affront that could only turn out to be a failure.

Here Hanussen refers to his first major public appearance during a short leave, which marked the beginning of his brilliant career.

I had just returned from my dowsing expedition to the front at the behest of the Governor General of the Imperial House of Austria in Poland, and was not even aware that a friend had taken advantage of my forthcoming leave to arrange this expensive evening of experiments at his own risk and expense.

Naturally, I was amazed when my friend confronted me with a fait accompli and showed me the posters that had been up for days.

So I just had to accept, and so one evening I found myself in front of the aforementioned audience.

It was certainly one of the best days of my life so far. In no time at all, the topics I proposed had engaged the masses and aroused interest in all walks of life.

My first evening was followed by fifteen more, partly in the Konzerthaus and partly in the hall of the Circolo Musicale.

Meanwhile Rubini worked in front of packed theatres. Names like Paulsen, Dr. Thoma, Captain Gross, rose from the anonymity of the bourgeois professions, and Vienna in 1918-1919 lived completely under the sign of telepathy, dowsing and suggestion. The latter I demonstrated at length for

the first time in November 1919 at the Konzerthaus in a lecture entitled "Suggestion in the Waking State", having obtained the permission of the police, after it had been forbidden for many years.

The whole of Vienna was concerned with telepathy, dowsing and suggestion.

The demented acts of amateurs, especially with regard to so-called waking suggestion, led the Viennese police in February 1919 to prohibit any public demonstration of telepathy and suggestion.

Strangely enough, the fact that I had presented these two phenomena together, which are in no way related, had led to them being confused with each other, so that every grass was made a lump.

It is astonishing that even persons of the highest learning in their polemics should include hypnosis, suggestion, thought-transmission and dowsing in the common term of telepathy and rail against the harmless transmission of thought as vehemently as against magnetic sleep.

What - especially on the medical side - was written about total incompetence on the one hand and malignity on the other, would deserve a separate discussion.

Precisely for this reason, great credit must be given to Professor Pilcz and the physicist BiShm, two true luminaries, who, having spoken in an official

capacity at the conference I held behind closed doors in front of representatives of the state council, the press, the medical association and the police, decreed with absolute objectivity that the experiments in telepathy and suggestion I presented were completely harmless.

The above-mentioned demonstration took place on 25 February 1919 at the Apollo Theatre in Vienna and led to the complete lifting of the ban on me.

The unofficial press organ 'Wiener Fremdenblatt', following my performance, published the following article on 26 February, which I would like to reproduce in full, as it summarises the opinion expressed in almost all other newspapers:

Telepathy and the police.

"The fierce struggle of telepaths against the known

justified by the fact that it is

and circumstances, not only does it result from a

more than legitimate self-preservation instincts, but also to

ideal motives. The séance that Jan Hanussen gave yesterday

held behind closed doors at the Apollo Theatre in the presence

of authorities and numerous guests served to

erate the prejudices of the guardians of the order, all the more

that the police had sent a considerable number

of agents. A thirst for culture that is quite understandable, but

equally surprising, given that it comes late

bringing to light facts that are now known to everyone

cultured,. Above all, it is to be noted that telepathy

has two variants, on which Hanussen also

had to repeatedly call attention to it:

the remote effect, also called transmission of the

thought, and what is simply a

communication by the taxable person

(medium) to the active one (experimenter). At

public performances, it is customary to demonstrate only the

second variant, known as the

suggestion in the waking state. But never a

sensible person would have dreamed of confusing the

telepathy with hypnosis, something that apparently

happens to the police. The police are suddenly

has become the arch-enemy of telepathy, since

it appears to 'may' have harmful effects on the

health - the evidence of course consists of a mere

assumption made at a time of more or less

It is clear, however, that the authorities

it should be very difficult to exhibit even one

of the many documented cases of this kind.

opinion.

"So the gentlemen of the police yesterday had a good time.

magnificently watching the performance. The

experiments proposed by Hanussen were the same as those that

he does everywhere when he performs, and they have

There is ample evidence that suggestion in the

waking state there is no need for hypnosis. The

boy sitting on the chair from which he could no longer

get up despite repeated exhortations to do so; the

ladies who were holding hands and were not able to

to detach themselves despite their best efforts; Ms.

who wanted to open his fists and was unable to do so -

this and more contributed to the delight of the bystanders, among them

representatives of the police force among the

the public, who during these 'dangerous' activities

smoked their cigars with obvious satisfaction. I

the above experiments in transmission of the will

were preceded by experiments founded

exclusively on nervous sensitivity

of the operator. He must identify by touch the

muscle movements of the medium, is guided by

them, and actually discovers the cigarette case in the

the holster of a police commissioner, who is in the

for the first time on the scene, where in this case

a tribute is paid to common sense, forced to

to suffer the unpunished removal of a cigarette and its

subsequent delivery to another gentleman. You can stay

certain that he will have come through this experience without

headaches or acceleration of the pulse. Le

Demonstrations aroused lively interest and were in

able to rehabilitate telepathy even in the eyes of the

authority. To make the evidence even more eloquent

of the harmlessness of telepathy experiments,

Hanussen actually carried out the hypnosis on an

lady, inducing a deep trance, and demonstrated in

tangible way, based on typical symptoms only

of hypnosis, that this type of influence has nothing to do with the

to do with telepathy. When, at the end of the

representation, an elderly gentleman told the

policemen than living in cellars, against which no one

protests, it is certainly harmful to health, not

instead of the telepathy experiment, he was paid tribute to the

from the public. So what's the point of

excommunication of telepathy, which ends up affecting the

on its own proponents? We live, it is said, in the

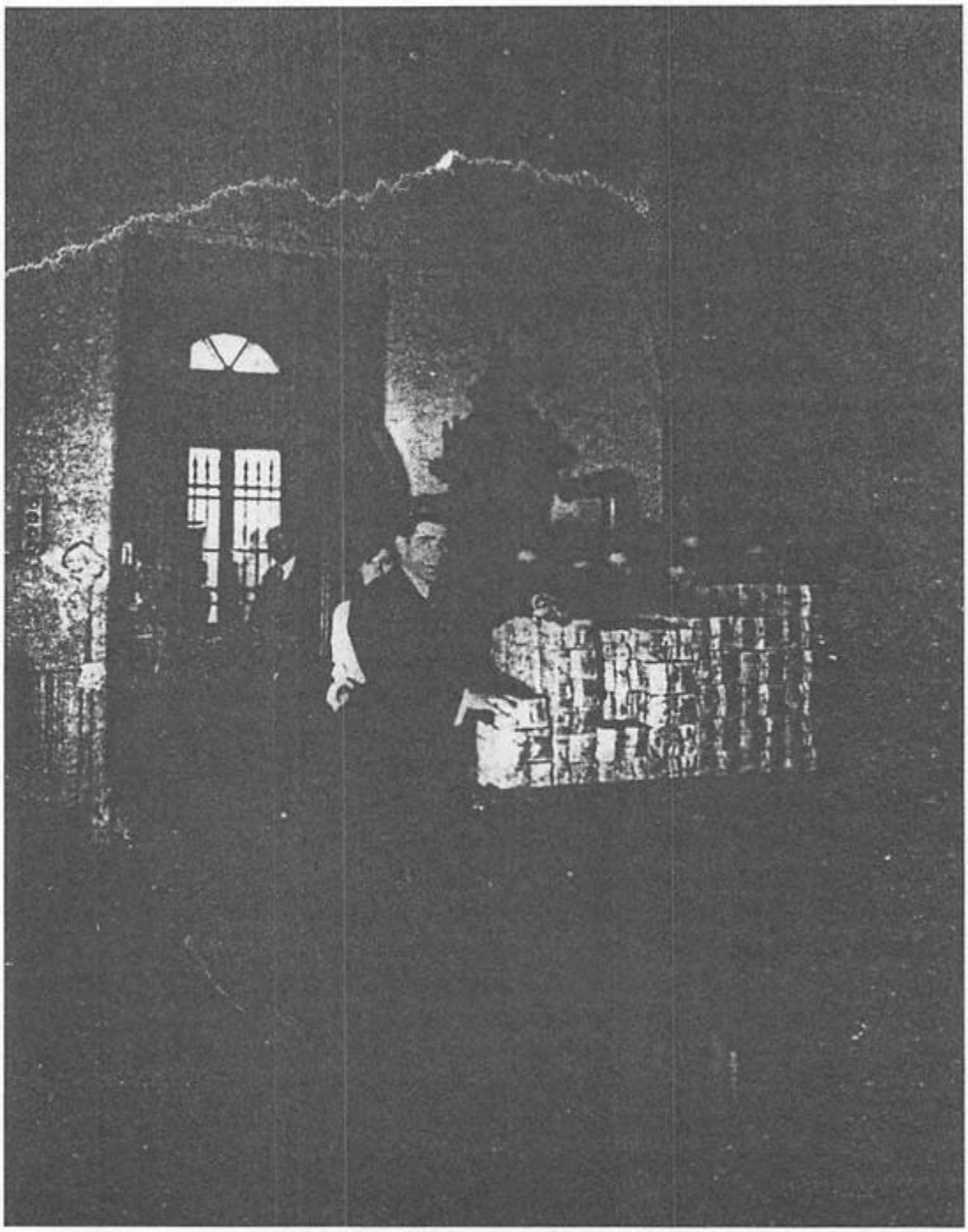
20th century'.

The story of mind-reading would be incomplete, if I did not add that my experiments in the use of telepathy in criminology were naturally not carried out on the basis of the principles of muscle reading.

My investigation into the theft of banknotes from the mint of the Austro-Hungarian bank in February 1919, which was successfully carried out by means of thought transmission and earned me the reward of 2000 crowns from the general council of the bank together with a special bonus of the same amount, aroused particular interest.

It must be said, however, that this was not the first court case in which I used telepathy to solve a crime.

At the invitation of the Chief of Police of Bosnia and Herzegowina, Court Counsellor Homer, during my dowsing expedition in Bosnia, I already shed light on a robbery murder and tested, in the case of the Turk Dzinic from Sarajevo, the theory I had formulated of the Indian "lebascha" system, which I will discuss on another occasion.



Erik Jan Hanussen accanto alle banconote recuperate in seguito alle sue indagini presso la zecca della banca austro-ungarica.

II LESSON - Reading the muscles

All experiments that lend themselves to public demonstrations in theatres are based to a great extent on the great ability to deduce from involuntary movements that everyone makes at the moment when he is thinking intensely about a certain direction or concentrating on a certain thing, the direction or thing in question. Already during Irwing Bishop's sensational performances in England, Wilhelm Preyer, a lecturer in physiology at the University of Jena, attempted on 23 January 1885, before the Jena Society of Science and Medicine, to provide evidence that every person with his arm head and other parts of the body make involuntary and usually unconscious movements in the waking state, which, as he teaches us, are on the one hand purely physical, due to vibrations caused by breathing, pulsations or other somatic impulses, and on the other hand have a psycho-physical origin and accompany intense emotions and thoughts. However, as Preyer himself admitted, this hypothesis had already been formulated by the telepath Brown in 1875.

Long before Brown, the British physiologist Carpenter in 1852 in a report (Notice of the proceedings at the Meetings of the Members of the Royal Institution with Abstracts of the Discourses delivered at the Evening Meetings, London) argued that these movements are absolutely independent of the will and occur under the influence of a very intense idea, able to prevail over all other mental processes, or to dominate or inhibit them, so that the subject who performs them is not even aware of them afterwards.

He called them 'ideomotor movements', and in 1852 wrote about them among other things:

"Thus the principle of ideonnotor movements finds an adequate place in the physiological scale, which without it would be incomplete. And, once recognised, it can serve to explain many manifestations which are a source of confusion to many; even to those who, convinced of the authenticity of the phenomena, have not yet known how to reconcile them with the established notions of the functioning of the nervous system. The manifestations in question are those which have recently been ascribed to the effect of a 'magnetic fluid', e.g., the movements of the diviner's wand and the oscillations of objects hanging from a finger' (pendulum).

But much earlier, back in 1846, James Braid described muscular movements of this kind and related dowsing to involuntary muscular movements due to a state of watchful expectation and increased tension on the part of the subject performing them, during which his ability to voluntarily control his muscles is temporarily suppressed due precisely to this state of abstraction that absorbs all his psychic activity, so that the anticipation of a certain result produces the stimulus to which the muscular movements causing the result itself follow directly and involuntarily.

In the year 1881 a report by the famous neuropathologist G.M. Beart of New York, entitled 'Physiology of Thought Reading', was published in London, in which the same interpretation appears. G.M. Beart also wrote an essay in which he described Brown's activity in roughly the following way:

The mind reader gets his eyes blindfolded and with his medium he runs, sometimes very fast, from room to room, up and down the stairs, or down the street.

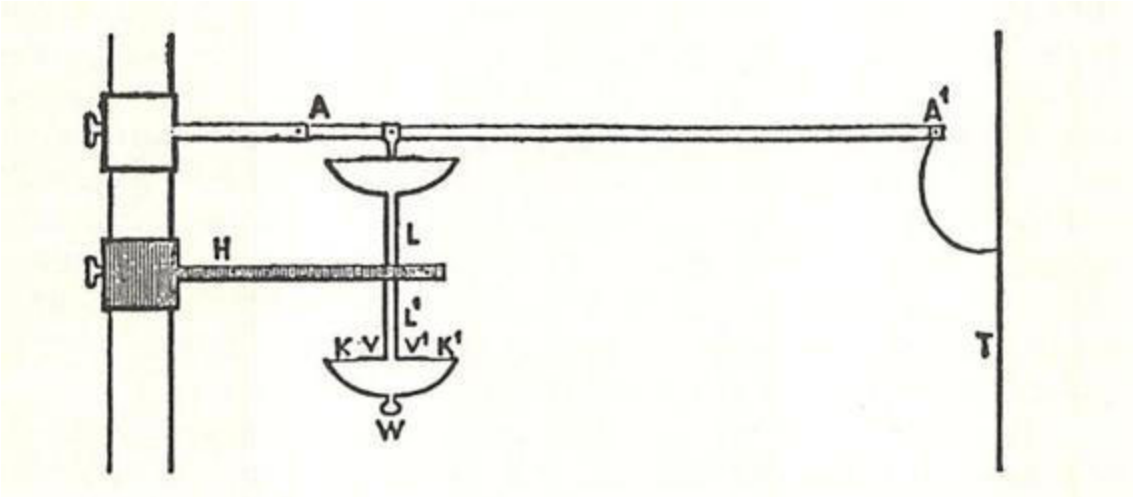
The moment he approaches the object or person on which the so-called medium has fixed his attention, he feels a movement of his hand, which

comes from the medium's hand.

"The medium,' says Beart, 'is not at all aware that he has given the impulse. But the skilful operator, who is waiting for this very signal, cannot escape it. During the experiment, the subject acting as medium must think of nothing else but the object to be sought, and must even concentrate intensely on it'.

Preyer also adds to this interpretation that the object can be very small and recognises the fact that if the medium, for example, thinks of several objects successively, located at different points in the room, and finally chooses one, the mind reader will lead him or her from hand to hand to the various objects, finally stopping near the one chosen last.

Professor Preyer also constructed an apparatus suitable for signalling these ideomotor movements, which exceeds in sensitivity the usual apparatus for physiological measurements, and called it the "palmograph" (from the Greek "pàlmos" = flicker, tremor). For the sake of completeness, I would like to propose a drawing of this palmograph.



The essential features of Preyer's invention can be characterised as follows: a lever (A) is attached to a support by means of an elastic device, which ends in a curved needle that can rotate around the axis of a hinge (A1).

A rod (W), fixed to the lever and provided with a small knob at its end, is pressed against the outstretched index finger in an attempt to draw a straight line with the curved needle on a drum sprinkled with soot (T), rotating by means of a clockwork mechanism.

Depending on the temperament and age of an individual, the lines will denote a characteristic pattern.

Drawing a straight line, however, is absolutely impossible.

The recording of finger movements can also be done in a simpler way, and is described as follows by Dr. Rieger and Dr. Trippel in a pamphlet published in April 1888 (Experimentelle Untersuchungen iiber die Willensttitigkeit, von Dr. Rieger und Dr. Trippel). Rieger und Dr. Trippel): The shadow of a pin attached to a pencil held in writing position is projected onto a rotating drum sprinkled with soot, while the observer with a brush follows the oscillations of the pin head.

I wanted to set out the above in such detail in order to acquaint my readers with these notions that existed long before the subject became so topical again.

Only he who has an exact knowledge of the subject can, with a smile of superiority on his lips, face the criticism which is often levelled against the experimenter by uninformed spectators, and give those who, through the press or in society, give themselves airs and graces and think they have discovered something by talking about involuntary movements, the correct answer: that all this was already said fifty years ago and is now well known to us. However, what has been written, from Carpenter to Preyer, about the reading of muscles, applies only to the art of thought perception, without detracting from the fact that similar results can be obtained with actual telepathic communication, so that, despite appearances, it need not always be thought-reading.

I am also the first to argue that there is a substantial difference between mind-reading experiments, which should be learned first for demonstrations in the theatre, and those of sensation at a distance.

Experiments in the second category, however, do not suit a beginner for his public performances.

They require first of all a thorough and careful study of the problem of mind-reading, which is more suitable for the stage precisely because it produces much more spectacular effects and can be performed with any subject as a medium, whereas experiments in sensation at a distance require a truly capable medium, possibly specially trained through hypnosis.

In any case, however, the remote sensation experiment will always remain limited to a small circle of people, if only because it requires careful preparation, takes a long time and is not always suitable for public performance. But let us return to our subject.

I would like to observe at this point that there is no law in the world which prohibits or justifies the prohibition of demonstrations of telepathy.

In the following lectures I will begin by introducing the reader to the subject of mind-reading and its representation in salons and great theatres.

In chronological order, in the sequence which I have experimented with and which guarantees safe learning, I shall set out my original programme point by point, proceeding step by step and reporting the comments of proven effectiveness which I prepared at the time. The fundamental importance of these comments for the success of the experiments will not be long in coming across to my pupil.

Mind reading includes the following groups of experiments:

Telepathy with hand contact

I use the word telepathy even though it is not quite correct, because people are now used to designating such experiments by this name.

1. Telepathy with contact through a rigid object (wire, iron)

2. Telepathy with contact through a cord

3. Non-contact telepathy

4. Telepathy over long distances

Thought-reading experiments therefore fall into three main groups, namely:

a) Contact experiments

b) Non-contact experiments

c) Experiments over long distances

Let's deal with group A first.

The experiment with contact

The contact needed to carry out a telepathy experiment can be established:

with the hand,

with the shoulder,

by means of an object made of metal, wood or fabric.

If the contact between the medium (voluntary subject) and the experimenter is through the hand, then it is a manual contact.

If the contact is made through another part of the body (shoulder, arm), we have body contact.

If the manual contact is interrupted by a third person, so that between the medium and the reader of the thought there is a third person who does not have to know the content of the experiment, then this is called a double test or, to use a term I have coined, an interposed person.

If one has one's eyes blindfolded before bodily contact is established, one is dealing with blind contact.

If, in addition to the blindfold, there is no contact, you work blind, without contact.

Contact temporarily interrupted

It is a combination of the contact and non-contact experiment, in which the telepath breaks off contact from time to time, but does not give it up completely, so that he continues to resume it after short intervals.

Manual contact

It can be done in various ways. I will list the most common systems which I have used myself and which I find particularly effective.

1. Gripping the carpus

The medium encircles the right hand of the practitioner with the left. However, with a little practice it will be more appropriate if the medium simply grasps the operator's wrist with the thumb and forefinger. This is the easiest and safest grip for the beginner. So we will begin our first experiments with the carpus grip.

2. Fingertips

The reader of the thought has the tip of his index finger, which he holds at eye level, wrapped around the thumb and forefinger of the medium.

3. Two-pin contact

The tips of two fingers touch.

4. Nuchal contact

The fingers of the medium's right hand go to encircle the back of the operator's neck.

5. Front contact

The medium places the palm of the right hand on the forehead of the reader of the thought; the reader touches the medium's fingers from time to time.

6. Shoulder contact

The medium touches the telepath's shoulder with his open left hand.

As I mentioned above, however, for the first experiments we will use the practical and above all safe grip of the carpus.

I would like to take this opportunity to draw particular attention to the following: I have repeatedly used the term medium when referring to the voluntary subject.

The question, who is really the medium in mind-reading experiments, is actually a complex one.

It is often said that in this type of experiment the telepath is the medium.

This hypothesis is certainly justified.

It is still the operator who is the passive individual during the experiment; that is, the individual who has to isolate himself completely from external

influences and concentrate, while the thinking person actively participates in the experience by being forced to think intensively.

If, however, I do not agree with the above hypothesis, but assert that it is the voluntary subject who should be considered the medium, I have my reasons, which will be explained below.

Be that as it may, the voluntary subject is always (even if it seems the contrary) under the influence of the telepath, provided he knows what he is doing.

I shall therefore continue to call the agent (the thinking subject) "medium", while for the percipient we want to reserve the name that has become customary: "the telepath".

III LESSON - Experiment and testing

I know, I know, my dear friend!

You are impatient!

Already the third lesson, and still not a word about how to do it, how to start.

Your friends are still waiting for all those nice things like: the pin experiment, telepathic mail and so on, all those experiments that are on my evening programme.

I understand your impatience, I appreciate it - indeed I rejoice in it - but there is nothing I can do about it.

I would be very unhappy if one of my pupils, when asked to clarify a technical detail, were to remain open-mouthed with the question unexpressed in his or her stare:

"Brown, Bishop, who is it?"

"Muscle reading, what is that?".

"Society for Psychical Research, where is it?".

So, in order to avoid such a thing, I wrote the story of 'mind-reading' in previous lessons, and I insist that it be kept in mind.

As far as I know, this is the only complete description of telepathy in existence to date - that of mind-reading, of course, and not of sensation at a distance. The history of the latter will in turn fill a considerable number of pages in the second volume devoted to telepathy.

Well, now that we have concluded the theoretical part, let's move on to the practical part without delay, so I would like to start this lesson by explaining to my pupil the most important preconditions for a successful mind-reading experiment.

The experiment of telepathy in the theatre and its sure success depends above all on the following assumptions:

The psychological disposition of the experimenter

The attitude of the medium

The nature of the problem to be solved

The experimenter

Any artist is essentially conditioned by his psychological disposition, i.e. his state of mind.

Of course, this does not mean that an actor, for example, should give up performing just because he is in a bad mood at the moment.

However, the level of his performance will certainly be compromised.

No man in the world, however, is so conditioned by his state of mind as is the telepath.

Since for the telepath the ability to concentrate his will and mind as much as possible is everything, he must be prepared and disposed towards his work.

So always bear this in mind:

for the experiments, it is essential to be rested, fresh and clear-headed.

Never start an experiment if you don't have the joyful feeling:

"I am convinced, it must succeed!".

Never prepare to experiment when you are exhausted by your daily work, but rather wait until your body and mind are refreshed.

Similarly, no experiments should be carried out with dusty work clothes and muddy shoes, or with a shaved face, dirty hands and black nails.

Apart from the fact that appearance and outward image have a huge influence on the medium - and it is very important to command respect and make a good impression on the volunteer - one must, indeed one 'must' feel the confidence that comes from knowing that one is clean and washed.

All this may be laughable at first sight.

Try asking an experienced snooker player whether he can handle the cue with the same ease with greasy hands as when his fingers are washed and his nails are clean.

Put yourself in your medium's shoes and imagine what it feels like to be touched by dirty, damp hands, confronted by a long-bearded, dusty, smelly individual who claims to be able to guess your thoughts; who demands from you a strong concentration and commitment of your mental energies and wants to persuade you of his special gifts.

I doubt that in the presence of such a filthy man you would be able to apply yourself to the experiment with the necessary seriousness, if you were his medium.

Now, however, put yourself in the shoes of the telepath searching for a pin hidden in a lady's dress, who has to make an effort to hide her dirty cuffs and nails.

The knowledge of being clean gives security and instils peace of mind.

Prepare to work as if you were entering the house of God.

With great esteem for your performance and respect for the subject! You have to demand them from others, so get them yourself!

Before doing an experiment, even if only to practise, I usually put on a fresh shirt, wash myself, clean my teeth and brush my hair. Only then will I succeed, if the solemn feeling pervades me:

I am ready!

The medium

The choice of a suitable medium is very difficult and must be carried out with extreme care, because the success of the experiment depends to a great extent, indeed to a great extent, on the medium and its aptitude.

If you consider, however, that at the beginning of each of my shows I always explicitly state that I want to work with anyone without any distinction whatsoever, and that in my experiments I usually make use of whoever 'happens to be in my sights' by chance, indeed I often urge those very people in the audience who are convinced that they are unsuitable as mediums, I would not be surprised if it seemed at least curious that I mentioned the choice of medium.

"Isn't everyone a medium?!".

Calm down, my friend!

What is right for the master does not necessarily have to be right for the pupil.

As a rule: every person 'is' a medium, 'can be' a medium, i.e. can be used for that purpose, but not every person is a medium.

This appears obscure but will be clarified immediately.

The success of any experiment depends on the goodwill of the subject who is asked to convey his thoughts to the telepath.

So the subject in question naturally has to think about what the experimenter has to guess.

However, if someone does not think of 'nothing', even the best telepath will not be able to guess 'nothing'.

But it is not enough for the medium to think of the thing to be guessed - according to the current meaning of the expression; he must think intensely and with the employment of all his faculties of what the telepath is to do, which way he is to turn, where he is to stop, when he is to go on, what he is to touch, etc. He must also think of the thing to be guessed.

Therefore, it is not enough to 'just think', but it is of the utmost importance that the medium has the good will to think intensively throughout the experiment, which is not always the case.

One of the main tasks of the experienced telepath is therefore to prepare the medium, i.e. to instruct him in the important task ahead and to make him malleable.

This is done by means of a few well-thought-out and impressive introductory words as well as several other methods which I will explain in detail.

How do you recognise a good medium?

For the identification of a good medium, there is no safe criterion.

As in all situations that are significant in a telepathy experiment, it all depends primarily on sensitivity and practice acquired over time.

In any case, when choosing a medium - and the beginner must pay much attention to this - the following experiences should be taken into account, which I have accumulated in the course of my activity, and which have led me to meet several thousand people.

You can tell the quality of the medium by the way it presents itself to you.

A good medium

He will place himself at your disposal with joy and enthusiasm, indeed with real fervour. From his frank gaze, his attentive availability you will recognise his ardent interest in the experiment and his desire for it to succeed promptly.

A good medium will show esteem for you and a certain, immediately perceptible sympathy.

When it comes to establishing contact, it grabs your hand energetically and without hesitation.

You immediately feel that a great harmony is created between you and the medium in the desire for success, that your medium is moved by the ambition to work with you and give you satisfaction.

Never choose people whom you dislike or to whom you have the impression of being disliked.

Only if both, the medium and the experimenter, sympathise with each other will a beginner be able to carry out the experiment successfully.

Look for lively tempers: artists, journalists, in short, cultured people.

Don't think that women are particularly suited to being mediums; usually young girls are distracted and care more about how they look than about the experiment that is going on: they think about the various ribbons and buttons, they look at you with flirtatious curiosity and so on.

Never work with people who are too young, never work with disabled people, and never work with people who are over middle age.

Do not hesitate to repudiate a medium or replace it if you see that you are not making progress.

It is more convenient to send a medium back with a few kind words, saying that there is not enough affinity, than to tire the audience for hours and hours with something that he absolutely does not want to succeed.

Be nice to your mediums and don't call them names.

Some experimenters think they are making themselves interesting by making a medium look bad by claiming that it cannot think.

Remember: everyone is capable of thinking if they want to.

If you have the impression that one subject does not want to, then choose another.

But never get involved in discussions on this topic.

You would bore the viewers and make them dislike you.

In any case, always be polite to the public, but not lacking in firmness.

Sometimes an experiment can fail with the best medium if you are ill-disposed or lose patience.

Take care never to abandon an experiment halfway through. All experiments must succeed.

Observe your medium often during the experiment, if, while you are struggling, he does not have his thoughts elsewhere: he smiles, says hello, adjusts his clothes, etc.

A bad medium

It already presents itself in a way that you, as they say, 'have your hands full' before you even start.

All the behaviour of certain people immediately denotes their intention to

passive resistance,

i.e. to contribute as little as possible to the success of the experiment. You will meet people whose self-righteous smile says it all:

"I am ready to participate in your deception, but with me you will make a fool of yourself".

This type of person grabs your hand carefully, as if it were a raw egg.

Trying hard not to betray themselves with some careless movement, they only aim at that and don't give a damn about your experiment.

I have already solved very difficult problems with such people, but to the beginner I would like to advise: for the time being keep away from people whose movements are rigid and in whom you recognise the effort not to want to renounce their slavish behaviour at any cost. Individuals with a parchment-like face, perhaps framed by a fluctuating hero's beard, austere cavilers who spit out sentences.

You will soon get to know them, you will spot them at once, these irreducible troublemakers who spoil the most serene atmosphere, who never admit to anything but their antiquated Philistine principles, according to which you are to be relegated to the category of a kind of wizard-cheater or gypsy who has nothing to do with an honest man.

Don't think that doctors must be bad mediums just because they are convinced a priori of the non-existence of your faculties.

In any case, take the following tip to heart when choosing your medium:

give preference to young, bright, lively and temperamental people,

Discard clumsy, haughty, rigid and austere individuals if possible. In order to turn voluntary subjects into good mediums, take care to

the following:

a person whose character matches the above image of a good medium does not always have to be one. Insufficient knowledge of the task and its details, distraction, tiredness after too long a search, lack of concentration and above all: ignorance of the method that leads to the solution in a logical and gradual way, these are the main sources of errors when the experiment seems to fail with this medium.

These errors can be avoided in the following way:

before the experiment

by means of an accurate and clear explanation of how to think, which I will explain later. Ask your medium repeatedly whether he has grasped this explanation as well as all the details of the problem to be solved.

You will often notice that the subject will briefly consult with the author of the question, orienting himself with his eyes to ascertain where the person or thing to be researched is, a sign that he was indeed unprepared.

Before starting the experiment and during the course of the experiment, you must constantly encourage your medium, e.g. by saying: "Think carefully! - "concentrate more!" etc. and thus stimulate their ambition.

Show him that you are satisfied with his way of -doing things with phrases such as: "she is very clever!". - "She works wonderfully! - "She is easy to work with!" etc.

This gratification will spur the medium on more and more and double its performance.

Help your medium when he has reached a dead end by giving him directions on how to think, i.e. what information you need at the moment, e.g. "think about which direction I should go, left or right!" "think about where I should lead this gentleman!"

"think: what should I do with this cigar case first?" "where should I put this coin I found?".

It can be deduced from the above that, whenever possible, it is advisable to use the person who also conceived the experiment as a medium.

He will know the details better than anyone else. More importantly, he has a direct interest in it and therefore wants the fruit of his invention to succeed.

In this way the work will be greatly facilitated for the simple reason that the medium is personally interested in the matter and will therefore certainly apply all the concentration of which he is capable to the success of 'his experiment'.

He rejoices in the applause of the audience and welcomes it inwardly, as it is due to and is largely directed towards his contribution and his ability to concentrate.

"You will often hear your medium say to you at the end of an experiment, 'I've thought it through too'.

As a good psychologist and in the interest of your work, you will certainly admit this, modestly crediting some of the applause you receive to his account.

The nature of the problem

The manner in which the task is set to the telepath is an important factor in the latter's performance and success.

The task he has to perform is to guess, find or execute something that a person designated to act as a medium is thinking of, without it being suggested to him by a helper.

The questions to be put to the telepath must always deal only with concrete concepts;

i.e. things that can be seen, touched and obtained.

They must always be people or objects that the telepath can access at that moment.

Thus he can, for instance, find a pin or perform some action on a person only if both are in the room or at least in a place in his town which is accessible to the telepath and his medium.

This does not at all mean that it would not be possible, for example, to discover a pin, which is located - let's say in Berlin - while the experiment begins in Vienna.

In such a case, the medium should take the telepath to the railway station, make him a ticket to Berlin and, once at his destination, induce him to take a carriage to the street, where the house is situated, to a room in which the pin, etc., is to be found.

However, all this would be very complicated and time-consuming, so it would be useful to dispense with such experiments as part of a demonstration evening.

However, such a problem would be solvable.

On the other hand, it would be insoluble if a person threw the object the telepath was looking for into the sea and demanded that he bring it back.

Even this experiment would not fail completely, since an experienced telepath with the help of his medium could indicate exactly from which point and in which direction the object was thrown into the sea.

If, however, anyone thinks that the telepath will bring him the moon or cross a wall with his head, it would obviously be a silly joke whose realisation would 'however' involve considerable difficulty.

I said earlier that for this type of performance you should always choose questions containing concrete concepts.

So the telepath would certainly be able to find a painting depicting the Eiffel Tower, but would never be able to guess the picture.

by simple mind-reading the Eiffel Tower, which his medium is thinking of. This remains the prerogative of telepathy (sensation at a distance) proper.

The reader of the thought can identify a person called Luigi, but never guess the simple word Luigi.

He might find in a library a book entitled 'Critique of Pure Reason'.

He finds it, because his medium with his thoughts leads him to this book, makes him grasp it, etc., and he finds it.

If, however, the latter merely thought of the phrase 'Critique of Pure Reason', he would be thinking of something totally abstract, amorphous,

unless - rather unlikely, however - he had the entire sequence of letters of this phrase in front of him, and thus a concrete image.

This will be discussed in full in the lesson on writing numbers, letters, words and thought sentences.

The question put to the telepath can therefore include the following possibilities, which are repeated again and again in many variations:

a) search for a hidden object,

b look for a person and

(c) performing an action with the person or object.

(Putting the object in a person's pocket, leading a person to a certain place, inducing them to perform a certain movement, a certain action, etc.).

The inventor of the question must know that: all movements which the telepath can make with his hands on a person or an object are possible actions; however, any action performed by a person other than the telepath at the invitation of the latter is excluded.

Implementable

would therefore be the following experiment:

the telepath must approach Mr X and take the watch out of his pocket.

Unworkable:

the telepath has to induce Mr X to take the watch out of Mr Z's pocket.

In fact, in the latter case, the situation would be as follows:

It is not the telepath who has to perform an action, but a person whom the telepath has to instruct by saying: "Mr X, take the watch out of Mr Z's pocket!

The beginner would find himself in a discouraging situation, since he can only perform or guess an action, but is unable to put into words a sentence that his medium is thinking.

The experienced operator will still find a way out even in such a case and solve the problem without difficulty.

The "how" will be discussed later, when we turn to practical examples.

For the time being, such a case should not be taken into account, as it breaks the rule determining the design of experiments.

We therefore see that experiments in which the telepath is asked to utter a sentence (an exhortation, an invitation, etc.) should be discarded for the time being.

So it would be just as impractical to urge a person to play Carmen's 'bullfighter's march' on the piano. Only apparently. In reality, this is also possible. You just have to know the way, how to approach it, which of course will be taught later.

Another fundamental guideline to be followed in determining the nature of the question is that: the telepath and his medium must not be actively involved in any way in the mechanics of the experiment.

This means that the telepath cannot perform any action either on his own body (dress) or on that of the medium.

So it would be wrong to expect the telepath, for example, to take his watch or handkerchief out of his pocket, or to touch his own nose or that of his medium, to make curtsies, etc., but it would also be wrong to demand that the telepath should take his watch or handkerchief out of his pocket.

The reason for this rule will be explained later, as well as how to expose it to the public.

Personally, I have not respected it for a long time and I carry out on myself and on my medium all that is required of me; but for this it takes a lot of

practice, and my pupil for the time being will do better to stick to the above.

The question should always have a humorous character, be funny and witty.

Nothing is more boring than a telepathic séance staged with the solemn mysticism of a sacred rite, nothing more monotonous than a mind-reader striding about dreamily like a high priest and accepting any innocent joke as a serious personal offence.

During the many evenings I have given so far, my often large audience has undoubtedly shown due seriousness in the face of my experiments, when necessary.

On the other hand, there are very few operettas in which one laughs as much as in a Hanussen séance.

Especially in the case of events like these, which engage the minds and concentration of the spectators, the audience is doubly grateful for every well-placed joke, every hilarious comment by the telepath, and doubly pleased if the experiment is entertaining and contains spirit. I would even go so far as to say: my successes are also due in large part to the good humour with which I have always endeavoured to season my so-called 'séances'.

If, therefore, the experiments I will propose later are almost always humorous, it is for a good reason.

That the content of the experiment should never offend decency and good taste seems obvious to me.

It is also obvious that only tasks that are appropriate to the physical strength of the operator, and therefore easy to perform, should be chosen.

This is something to which attention should always be drawn.

So: spirit, good humour and good taste in experiments.

IV LESSON - Logic of questions

Let us now move on to the first preparatory exercise that I would like to strongly recommend to my students.

Nothing lends itself better to stimulating the logical sense and fast reasoning that can be so important in public experiments than this exercise which I have called 'question logic'.

So I want my pupils to spend a lot of time on it and do it repeatedly.

The aim of such an experiment is to find out whatever a person is thinking about by means of logical questions.

It's amazing how the most difficult questions can be solved in a few minutes with a clever questioning.

The exercise is explained to those present by the experimenter as follows:

I will give you proof that I am able to guess within a few minutes any thing, object or person that one of you is thinking of. In order to do this, the person who would kindly like to intervene will only have to answer precise questions which I will ask in quick succession with a "yes" or "no" corresponding to the truth.

You, for example, Mr X, think of anything, a concept, no matter whether it is concrete or abstract.

Suppose you had thought of the poet Goethe.

I would have asked her: "is this something concrete?" and she would have said "yes". If I had then asked "is this thing here in the hall?", she would have said "no".

3° "In Vienna?".

"No".

4° "In Germany?".

"Yes".

5° "Is it a building?".

"No".

6° "Of an object?".

"No".

7° "Of a person?".

"Yes".

8th "A living person?".

"No".

9° "Defunct?".

"Yes".

10th "Male?".

"Yes".

11° "A housekeeper?".

"No".

12th "A famous person?".

"Yes".

13th "A scholar?".

"Yes".

14th "Have you written any books?".

"Yes".

15th "Of literary content?".

"Yes".

16th "Plays?".

"Yes".

17° "Was he Prussian?".

"No".

18th "Are your plays still performed?".

"Yes".

19th 'Is it a classic?

"Yes".

20th "Did he die young?".

"No".

21° "Elderly?".

"Yes".

22° "Very old?".

"Yes".

23rd "Did you live in Weimar?".

"Yes".

24th "Goethe?".

"Yes".

In 24 questions and as many answers, we thus found out that the person in question thought of Goethe.

What is the reason for this result?

We circumscribed the thought process by first asking well-considered questions and striving to narrow down our scope further and further.

Already with the first two questions, whether it is something concrete or abstract, we divided the field into two parts, thus reducing the search area by 50%.

By the seventh question we knew it was a person, further limiting the possibilities.

However, the choice of questions was not a particularly happy one, as we could have reached the finish line more quickly.

Fifteen clever questions should be enough to solve this easy problem, just as thirty questions should be enough to guess anything.

An experienced practitioner who thought carefully before asking questions would have asked:

1° "Concrete?".

"Yes".

2° "Is it in this city?".

"No".

3° "In our country?".

"No".

4° "In Germany?".

"Yes".

5° "A person?".

"Yes".

6th "A ruler?" (Usually this succession is chosen,

when it comes to people).

"No".

7° "A poet?".

"Yes".

8th "Playwright?".

"Yes":

By now you will have realised that this is probably a classic. Therefore we

continues:

9° "A classic?".

"Yes".

10th "One of the major ones?".

"Yes".

So_ it can only be Goethe or Schiller. It is clear that one cannot now ask: "Was it Schiller?". That would be too easy.

So we have to be smart in order to save face even if our interlocutor thinks it might be Lessing, and ask as a precaution:

11° "Did he die young?".

The answer gives us the certainty that it was not Schiller. To be one hundred percent sure, however, it is better to ask the question about "Weimar", after which you know everything.

The question must always follow the pattern below:

Ask whether it is something concrete or abstract.

Ask if the thing is in the place where the experiment is taking place.

III. If it is in one's own country.

On which of the continents.

If it is a building.

One person . (male or female).

VII. A work.

VIII. Something about mythology (religion).

An object of common use (for toilet, technique, etc.).

What material it is made of (fabric, iron, metal, stone, wood, etc.).

Over time, one acquires an increasing ability to formulate questions.

You get used to lightning-fast reasoning, you hone your powers of observation, you become more tenacious and you gain self-confidence and faith in your mental acumen.

One should never give up by saying that a question is 'insoluble'. Never and under no circumstances.

Any problem must and can be solved.

I once struggled for four hours to guess the Dalai-Lama's shoeshine boy, but in the end I succeeded!

Start practising this question and answer game today and keep doing it. You'll see that you'll love it.

V LESSON - Preliminary exercises

Before going into this chapter, it is necessary that we learn to clearly distinguish the following three concepts:

Muscle reading without telepathic sensitivity and an in-depth knowledge of the human psyche would just be a very imperfect and amateurish parlour game that would become boring in the long run.

Never, however, could the simple reading of muscles have aroused such enormous and vast interest as that devoted today to telepathy.

But can one also learn telepathy?

Not like any other profession, of course; for telepathy is not an art, nor is it based on a skill that is achieved through practice, but is a gift and the result of a particular aptitude.

However, everyone has telepathic sensitivity, especially those who are interested in this book.

An insensitive individual, whose aspirations are directed towards externals and material things, will never buy a book on telepathy.

A person whose thirst for culture is limited to reading magazines or the occasional serial novel may be interested in what nature and art have to offer, but he or she is unlikely to obtain this manual or even aspire to learn from it.

However, even those of a more contemplative disposition will only feel attracted to a text like this if they feel a predisposition for the subject within themselves.

I therefore believe that most of my readers undoubtedly possess the natural gifts necessary to carry out the experiments I propose, and their success will prove me right.

Although this book speaks only of mind-reading and not of telepathy as such, I am sure that my pupils will, during the exercises, feel sensations arising within themselves, after which they will find with sudden amazement: "This was neither mind-reading nor logical deduction, but telepathy.

While mind-reading is the best exercise for strengthening willpower and self-confidence, it is also the first step towards discovering one's telepathic gifts.

How could it be otherwise?

You are constantly striving to find out what another person is thinking, to do what he or she wants, without ever receiving specific instructions from him or her.

So I say that in the course of the experiments you will be doing from now on you may acquire a great deal of information by transmission of thought, without the intervention of the senses; and for most of my pupils this will be the case from the very first hours of practice.

Leaving aside for the moment what needs to be said about psychometry, I turn now to the third and most important concept of my previous classification, that of ideomotor movements, their detection and use for the purposes of telepathy experiments.

I have already explained what ideomotor movements are in detail in chapter two.

To sum up, these are those involuntary movements of an individual, more or less manifest according to his temperament, which indicate the direction in which he is thinking intensely.

The practitioner will only be able to identify these movements after many exercises, while a correct interpretation will be possible before or after, depending on his talent.

For the thinking individual who produces the ideomotor movements, they always remain unconscious, so that it is not excluded that he decisively denies having made them, ascribing them to an illusion of the spectators.

How can these involuntary muscle reflexes be recognised?

In order to detect the generally very weak movements of a person thinking in a certain direction, you must first bring yourself into a state of very tense attention, just as the person, from whose movements you are preparing to deduce the content of his thoughts, must be in a state of very tense expectation.

Carpenter calls this state of tense expectant attention.

If your medium does not behave in this way, you must induce him/her by your own example and strongly encourage him/her to concentrate more.

Expectant attention

Stand on your tiptoes and lean your upper body forward slightly.

Alert status

I would dare to call this position. Withdraw your head between your shoulders and lean towards your medium, listening in the direction of his or her hand with which you have made contact, springing slowly on the tips of your toes, swaying a little and being very careful in which direction it pulls you.

Tell the medium to grasp your right wrist tightly and urge him in a gentle but firm tone: "Please think of one of the three directions which I shall now indicate to you. Think whether I should now go forward, to the right or to the left, and you will see that I shall certainly take the direction you desire.

"Think intensely, however, and in such a way that you convey your thoughts to me with peremptoriness, e.g.: 'Go left! - Right! - Right!"".

Now lower your torso, concentrate as hard as you can and, swinging slightly, try to feel a slight flicker in the hand your medium is holding.

But never run in a random direction. Take the first step very carefully and circumspectly, after 'picking up' the direction by the oscillating movements of your upper body.

Usually at this point, as soon as you have taken a few steps in the direction you had planned, your medium will let go and announce to your amazement that you have guessed right.

If this does not happen then tell your medium:

"When I have taken three or four steps in the direction you want, think hard: stop! or stop!".

You will certainly feel this "stop" in the form of a more or less strong "shock".

After you have successfully repeated this first preliminary exercise a few times, add the one behind you to the three directions mentioned above.

However, enjoin your medium not to think "back!".

but "turn around!".

If you have a valid medium, at the precise moment when your body is moving forward you will feel "something" that makes you turn around.

You feel it at first as a push forward, then, as soon as you have cautiously taken the first step, as a faint rolling movement in the direction of your hand that the medium is holding.

After the first successful experiments, however, don't let your medium's impatience or thirst for sensation get the best of you and continue on your own, but rather patiently await the results of our next initiatives.

2nd exercise

The table experiment

In this exercise, which you will carry out together with your medium, you will learn to guess and grasp certain thought objects arranged on a large table.

I would like to point out that your first voluntary subjects must correspond especially to the image of a good medium I sketched in Lecture 3. If it is at all possible, choose people who are already interested in the matter, but never - for the moment - an acquaintance who smiles derisively at your telepathic experiments and intends to ridicule "the whole thing". Try to find a convinced medium and don't try to convince the incredulous.

Six or seven objects are placed on a large table, as far apart as possible.

Suppose it is:

a bottle,

an ashtray,

a painting,

a book,

a paperweight,

an alarm clock and

a vase with flowers.

The volunteer subject is a young lady to whom you will give the following instructions:

"I beg you, young lady, to fix in your memory one of the objects that are here on this table and to order me - in my mind, of course - to take this object and put it on the sideboard.

"If, for example, you had your eye on this book, you would think as follows:

reach out with your right hand (the one by which contact was made) towards the centre of the table (where the book is), grab the book - lift it up - turn to the left (the direction where the sideboard is) - and put it down!".

Now you stand three steps away from the table and "debut". (The term "debut" is intended to indicate the attitude of expectant attention described above).

First of all you start swinging your body to find out which of the four corners you feel attracted to.

The book is in the middle of the table.

Then, springing on the tips of your toes, you sway with your torso bent forward first to the right, as if you wanted to escape in that direction; immediately you will feel at the level of the medium's hand gripping your wrist a perceptible resistance or at least notice a certain passive resistance in the medium's behaviour. Furthermore, he will remain motionless.

Now swing to the left.

You will make the same remarks as before.

This leaves only the straight line in front of you, the centre of the long table. (If you do not have a long enough table, place the objects on a canapé or a bed).

As soon as you take your first step towards the centre of the table, you will notice how your medium's hand, his whole body, follows you meekly, even willingly.

When you reach the table, you try to explore its surface with the hand that your medium holds at wrist level.

During this operation close your eyes at first, so as not to be misled by what you see or by logical deduction.

The 'inspection' is carried out in the following way: you hold your open right hand outstretched about ten centimetres above the table top and begin to search it, starting at a corner and making oscillating movements with your hand as you did previously with your upper body.

Now you have to concentrate very hard and formally absorb any impulse you manage to pick up, evaluate it carefully and wait, towards which area of the table you will be attracted.

At the beginning of the experiment you were heading towards the centre of the table so now you know that the object in question must be more or less in the centre of the table.

In the middle of the table are:

the bottle,

the ashtray,

the framework and

the book.

So you know that among the seven objects, these four are the ones to be considered in particular.

You have narrowed down the problem and completed the first phase of the experiment.

As in the game of questions and answers, it is now a question of narrowing the circle even further.

Therefore, roll your open hand over these four objects, bringing it closer in its oscillating and rotating movements to the bottle first.

At the bottle you feel a certain resistance at the level of your wrist, which pushes you further and further to the right. Further to the right are the ashtray and the book; so one of the two should be the thought object.

To make sure you are not mistaken, you return once again to the bottle. Immediately you feel the resistance again, which pushes you in the direction of before.

So you can be sure that it must be either the ashtray or the book.

Here ends the second phase of the experiment.

Now energetically exhort the medium: "think hard about which of the two objects I should grab!". Whereupon you try to wait quietly whether your hand pushes you towards the ashtray or the book.

It seems to you: towards the book.

However, as the two objects are quite close together, it is difficult to make a clear distinction.

To solve this question you have to start with "selecting". This is one of the most important tricks the stage experimenter uses, and it consists of moving objects, creating a new situation and thus extending the operator's range of action.

As I have already noted, you were undecided between the book and the ashtray. By selecting, you will definitively discover which of the two objects you must place on the sideboard.

So you first grab the ashtray and move it to the opposite corner of the table, i.e. all the way to the left.

Now make oscillatory movements with your hand and body in the direction of the ashtray. If the medium's hand follows you without hesitation, then you know for sure that it is the ashtray. In that case you would have acted hastily and made a mistake by grabbing the book.

If, on the other hand, you feel a certain resistance in the medium's behaviour and hand, which ceases the moment you take the book, then you grab the book and place it on the sideboard.

This brings us to the end of the third phase of the experiment.

Remember:

I divide all experiments into these three phases:

The debut

With the help of oscillatory movements you first determine the direction and start moving.

The core

Circumscribe the problem broadly by getting 'inspiration'.

that will lead you to the finish line.

III. The effect

It is the last phase of any experiment and involves the final solution of the problem.

If, for example, it was a question of taking the hat off a gentleman's head and handing it into the hands of a lady, then the "beginning" would be to find the direction in which the experiment should take place.

The moment you have come before the gentleman in question, the 'beginning' ends, and you wait for the 'inspiration', the impulse that will tell you what to do.

The 'core' is identified as soon as you realise that the gentleman's hat plays a decisive role in the experiment.

So you aim for the 'effect', which ends when you hand the hat to the spectator.

Within this classification there is a fourth important element:

The impulse

The impulse is the immediate and indefinite sensation that this is something you have sensed from the beginning. This sensation is not revealed to you by some form of physical perception, yet it appears to you as an irrefutable certainty.

Impulse has nothing to do with the technical structuring of classification, but accompanies your actions in a purely empirical way.

Sometimes it manifests itself already at the moment of inspection, more often in the core phase, leading you very quickly to the effect almost without your will.

Impulse, then, is a fourth and very important element which, however, should never be decisive in the practice of mind-reading experiments, since

it often follows from a logical deduction and never guarantees one hundred per cent sure effect.

But the effect, and thus the most important part of the experiment, is only achieved if the question is solved point by point and without hesitation. It is not a matter of guessing, drawing conclusions or relying solely on impulse, but of carrying out the experiment in every phase.

Even if the impulse shows you the effect in a very short time, it must still be achieved systematically to confirm what you had already guessed.

Impulse plays a very important role - the most important role of all - in experiments with sensation at a distance. In this case, however, it is something completely different from the experiment on the stage.

However, it is awakened, detected and cultivated as early as through mind-reading, which is of fundamental importance for actual telepathy experiments.

But back to our table experiment.

Via

"selection"

between the ashtray and the book we came to the effect.

The 'core'

of the experiment would be as follows: take an object from the table and put it on the sideboard.

However, since in this example the effect does not end with the performance of an unknown action but with the grasping of one of the seven objects on the table, another subdivision was necessary:

With the beginning in this case we wanted to circumscribe the following core: "is the object on the left, on the right or in the middle of the table?".

If we had approached the table immediately, skipping the first step, we would have been faced with seven objects distributed on its surface and possibly having to select all seven, which would have unnecessarily complicated the experiment for a beginner.

So keep in mind: tasks should always be solved quickly, decisively and if possible in a few steps.

Therefore, avoid 'acting in vain' and stick strictly to the division into phases.

First a rough outline - then the details.

Never start with the details, otherwise you might waste a lot of time looking in the anteroom for an object which is actually in the room, or you might search all the pockets of a lady and realise too late that this person had nothing to do with it, whereas you should have lifted the curtain next to her, etc.

We will return to this subject later.

VI LESSON - Telepathic mail

We have finally come to the first experiment in my repertoire.

This exquisite experiment, which I would never want to give up in my performances, I invented on the train during a journey from Krakow to Lublin, where I had been invited by the governor of the occupied territories, Chief Kuk [1] to give a lecture.

I based it on the assumption that an experiment should be created at the outset which would be suitable for immediately convincing the public of the authenticity of what I was proposing, but which would also be useful in preparing from the outset a number of subjects to act as mediums, by explaining to them as simply as possible the nature of what I was about to demonstrate.

Telepathic mail included all these and other advantages.

Above all, it was a mind-blowing experiment that did not require the usual preliminaries, which would further oppress the unpleasant atmosphere that precedes such performances: tedious explanations, supervisory committee, leaving the room, finding a subject clever enough to invent a question, returning, finding a medium who has understood how he or she should behave towards you, and so on.

Telepathic mail can be explained in a short time, your absence is not required even for a moment, and, most importantly, it embodies the most

elementary, and therefore easily intelligible to the audience, principle of all telepathic experiments by teaching the spectator in a simple, interesting and, above all, unceremonious and unprepared way, the art of "being a medium".

The experiment consists in delivering, by means of mind reading, several envelopes in which the spectators have sealed cards with the name of one of the people present in the room on them, to the respective people whose name and seat number are on the card inside the envelope.

The medium is the person who wrote the note in question and who, through thought, must show you step by step the way to the recipient of the envelope.

The telepathic mail experiment requires some preparatory exercises.

We have already learned the most important ones:

"Swinging the upper body to begin with

Through this exercise you are able to identify the direction in which to move.

What remains for you now to discover is the moment when you have to change the direction you have taken, as the route to the person in question

takes a turn, and the moment when the 'halt' thought by your medium indicates that you are standing before the right person.

I refer here to the table experiment, described in the previous lesson, and put the present question to you:

SITUAZIONE N° I

In situation No. I (see illustration) you are asked to place the object your medium is thinking of on one of the four chairs arranged around the table at a distance of 3-4 metres, which your medium is thinking of. Instruct your volunteer subject as to the first part, the table experiment, as described above, and add: "as soon as I have grasped the object of her choice, please show me in thought the route I must take to reach the chair she is thinking of. For example: "Go left! Right! Turn around!".

Now look for the object as illustrated for the table experiment. As soon as you have 'selected' it, you grab it with your free hand and say:

"now think hard about the direction I have to take". With the help of oscillatory movements you will easily identify the direction in which the chair is facing.

As soon as you get there you will in any case make a brief check by trying to approach another chair, say the one on the opposite side. Immediately you will feel the resistance of your medium and you will then be sure that you have successfully solved the question.

For telepathic mail, however, you have not yet acquired the necessary skill. You will get it by doing exercises II and III which I now propose.

As you can see from the diagram, it is a much more difficult problem to solve: to place the object identified during the table experiment on one of the three chairs arranged in a row.

The more you place the chairs next to each other, the more difficult the solution will be.

So to begin with, arrange the chairs: 1-12 at least one metre apart and three metres from the table.

The difficulty is that even if you have determined the direction, you will have to find out on which of the three chairs the object should be placed.

You must therefore strive to catch the exact moment when your medium energetically thinks "halt!".

If he simply thinks: "put the object on the middle chair on the right" (i.e. No. 11), it will be very difficult for you to actually locate the chair marked with this number.

However, since your medium thinks about what you have to do step by step, he initially thought:

"go to the right of the table". Once he reached the first chair (No. 10), his thought was: "go on!". At the second chair, however, the one he wanted, the message must come: "halt!".

This "halt!" you will clearly feel in the form of a shock. Your medium will transmit it to you with all his personality, suggesting it to you as it were, formally holding you back if you try to continue.

So you must carefully explain to your medium that he or she must think "halt!" the moment you reach the chosen chair.

It is very often the case that you, as a beginner, are still very insensitive and do not clearly perceive the 'halt' and have doubts about it.

In this case, return to the table again. As soon as you find yourself for the second time near the chair that seems to you to be the right one, stand on your tiptoes and sway slowly, striving in this way to find out if and in which direction you should go. If, however, uncertainties remain, admonish your medium: "think, if I have to put the object on this chair".

At this point you will undoubtedly feel a slight pressure at the wrist, which pushes your hand down towards the chair. First, however, you should grasp the object with the hand whose wrist is held by the medium and to which we will once and for all give the name of

contact hand, while we will call the side where the medium is located, the contact side, as opposed to the empty hand and the empty side.

Situation No. III involves the same exercise, only made more difficult by the fact that the chairs are now arranged in a circle around the table and closer together; moreover, they are no longer at a regular distance from each other, but grouped randomly around the central table.

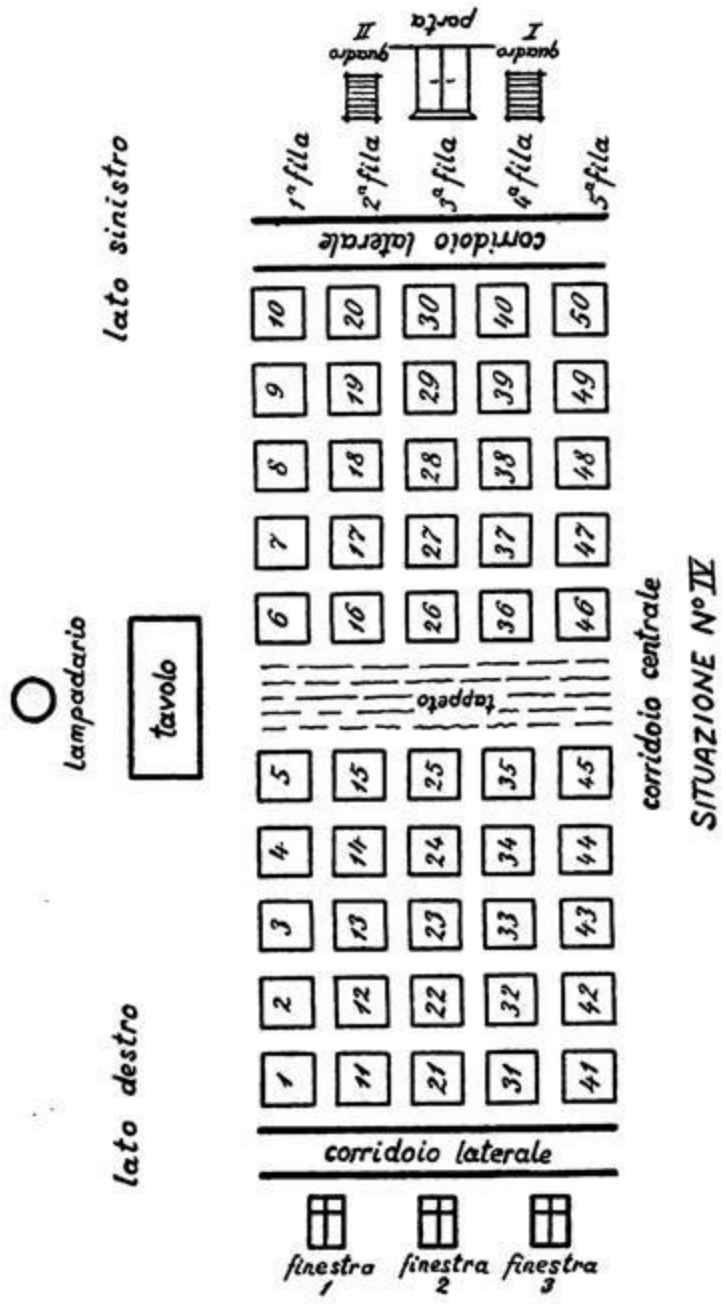
SITUAZIONE N° III

The next figure shows the rows of seats in an auditorium. The table is no longer in the middle of the chairs but in front, on a platform. Where possible, I would advise keeping to the division into a left and a right side as in the figure, otherwise arrange the chairs in continuous rows.

With this we have created the right situation for telepathic mail and can begin with the experiments.

At first, the exercises should be done in front of empty chairs and with the help of a tested medium.

When the time comes for you to perform in front of an audience, I will let you know explicitly through the pages of this book. Under no circumstances, however, should you plan to do this after your first few lessons.



Situation No. IV, as mentioned above, reflects the image of a conference room with 50 numbered seats, a central corridor covered with a carpet, and a table on which the objects described above are placed. Above the table

hangs a chandelier, to the right are three large windows, to the left a door at the sides of which are two oil portraits, one of a man and one of a woman. In addition, between the wall and the armchairs there are two other side aisles.

We have thus created the environment in which our future performances will take place; that is to say, a hypothetical room that you can easily reproduce on a small scale in your own home and which will inspire me from now on for all our exercises.

Therefore, you don't need to fill your house with chairs every time, creating havoc among your family, but you can manage very well with five or ten chairs.

Also, first choose one person at a time to use as a medium and practice with them alone, i.e. without an audience.

You start by directing the letters to the numbered chairs, which for the time being should act as spectators. A very patient audience, even if not very inclined to applause.

You address the audience with the following words: "As a first demonstration I would like to present to you telepathic mail, one of the most suggestive and most convincing experiments in the field of thought transmission. "I have here some empty envelopes and blank sheets of paper which I will now hand out.

"Whoever has taken a sheet of paper is asked to write the name of one of the people in the room on it, to put it in the enclosed envelope or in any other envelope - as I am of course able to do the experiment even if it is not the material I distributed - and to seal the envelope. In this way you get a letter whose address is invisible because it is enclosed inside.

"Now I would ask one of the people in possession of an envelope to place himself at my disposal as a medium.

"Although it is not possible for me to read through the sealed envelope to whom it is addressed, I will still deliver it to the recipient - by thought transmission; provided, however, that my medium thinks correctly.

"He must not, of course, think of the name of the person written inside the envelope, nor of the number of his chair, but he must show me in his mind the route I have to take, thinking intensely, step by step, where I have to go to reach the desired person.

"Let us suppose, for example, that this letter was addressed to the gentleman sitting in seat No. 28, on the right in the third row (see the plan), and that this gentleman was called Mr. Bianchi. In this case the medium should not think: "take this envelope to Mr. Bianchi", but: "get off the platform and keep walking forward, again! As soon as I get to the third row, he thinks: "Halt! - Get in the row!".

When this too is done, the medium thinks: 'right' or 'good'.

As soon as I reach number 28, he must think again: "halt!"

So the medium thinks: "deliver the letter to the gentleman!", and, after I have done so: "enough!". - That's the kind of thinking I was alluding to.

"If I make a mistake, the medium has to think: "wrong!". If, for example, I go too far, he must think: "turn around!" go on!" etc.

"I ask those present never to address letters to me or to themselves".

After distributing the envelopes, wait until the first volunteer comes along, establish hand contact with them and grasp the letter with your contact hand.

I would now like to show you with a concrete example how the experiment is carried out.

Example of a telepathic mail experiment

Take the floor plan of the room and reconstruct the following situation with the help of some chairs:

An envelope is to be delivered to seat No. 39, fourth row on the right; a lady is sitting there; in front of her, in the third row, sits a gentleman. To the left and right of the lady are two other gentlemen.

The medium holds your wrist.

"Please concentrate!". - You begin to sway and feel a slight pull towards the central corridor.

Walk down the central corridor to the last row, without warning.

Stop, put your hand on your forehead and say to your medium: "Please think about which direction I should go now".

At this point the medium might think: "turn around" or "go left" meaning that you have to move sideways behind the last row of chairs until you reach the height of No. 39. .

In the first case you feel a certain resistance; the medium remains motionless, while you are swinging, and allows itself to be led further only against its will.

In the second case, it pulls you to the left and then forwards behind the rows of chairs to the door, where you hear the "halt! Now it is a matter of

deciding whether to take the third or the fourth row (between which is the door).

Suppose you have entered the third row. Now you slowly sway between chair No. 30 and No. 29, paying close attention to how the medium reacts. At chair No. 29 you strangely feel the "halt!" and at the same time - at the moment when you would like to hand the letter to the person sitting there - a resistance.

Turn to your medium for clarity: "Think about who I have to deliver the letter to!".

Now there are two cases: either the medium will turn directly towards chair No. 39, which is behind No. 29, or you will feel a rotating movement in your hand, which indicates that you should hand the letter to the person in chair No. 39, passing his arm over the head of the person sitting at No. 29.

As soon as you have done so, the medium will let go of your hand or, if not, will significantly loosen its grip.

Practice this experiment with your medium, explaining it to him point by point and recommending that he always think hard, even if the solution to the problem is already known to you, so that you can study it in every phase and observe the medium's behaviour in different situations.

Similarly, I would advise you to try out different variants and urge your medium to behave each time as if you did not know the solutions.

[1] 1) It was in the year 1917. On 30 April 1918 Hanussen presented the telepathic mail experiment for the first time at the "Konzerthaus" in Vienna.

VII LESSON - The pin experiment

The pin experiment, which is usually second on my evening programme, was invented either by Irving Bishop or by Brown.

It is very impressive and, if done properly, is a great success with the public.

Before contemplating the pin experiment more closely, however, we need to do a little preliminary exercise in order to acquire the necessary skill for finding objects scattered around the room.

At this point I would like to link up again with the table experiment and telepathic mail.

While the first case involved finding the right one among seven objects placed on a table, the second involved bringing a given object (envelope) to a given place (chair).

In these two experiments, therefore, the core was in fact already fixed, i.e. we knew the mode, characteristics and secondary circumstances of the action to be performed.

We knew exactly that it couldn't be anything other than placing a specific object on a chair.

So the core of the task, the actual action, was already known, and all that was left to do was to start and get to the effect immediately.

In the pin experiment, it is practically the same thing, only in more difficult circumstances.

Here again we know the core of the problem: the search and finding of a pin that is hidden somewhere in the hall or in the house.

Only now the matter becomes more difficult and complex. The pin can be hidden in thousands of places: on people, on the floor; behind a picture, in the wallpaper, inside books, furniture, etc.

The preliminary exercise I have devised for the pin experiment consists of finding any object and transferring it to any place.

Let me give you an example: your medium instructs you to take chair No. 26 and place it in front of window No. 1, or to take the book that is on the table and place it on chair No. 3.

Up to this point it is all quite simple, and you should be able to do it perfectly, having learned how to do it in the previous lessons, since it is just a combination of searching for objects in the table experiment and

transferring them to a certain place by telepathic mail. Whether this place is a numbered chair or a sofa somewhere in the room makes no difference.

Things would be complicated, however, if the medium thought that you had to take a fork marked in a certain way out of a drawer containing ten knives, ten forks and other cutlery and place it on top of a tall wardrobe cabinet.

Again, the core is actually known: looking for something somewhere and putting it in a given place, without any other combination.

However, the difficulties are as follows:

Open a particular drawer.

Look for a marked fork that is located among many other objects.

III. Placing it on a cupboard, with the use of a chair. In any case these are experiments in which the principal action is connected with secondary actions, and where the operator is aware of the former but not of the latter.

Let's look at the example of the drawer.

The task is as follows: the mind-reader has to take out from a drawer in which there are several pieces of cutlery, napkins and other objects, a fork marked by the fact that it lacks a lip, and place it on top of a wardrobe cabinet; as you see, nothing more than a classic example for the preliminary

exercise I proposed, and yet much more complicated than if for example you were only asked to take the book from the table and place it on a chair. For the layman it is always the same, but for the expert it is something completely different.

First of all it is therefore a question of finding an object hidden in the room, which you - unlike the seven objects on the table - do not know where it is.

Whereas in the case of the seven objects mentioned above your chances of finding the right one were one in six, now the ratio becomes 1 : x, since you do not know how many objects are in the room or hall.

The procedure for solving this problem is very similar to that used for telepathic mail.

Above all you need to spot any changes in the route you are walking. When walking quickly, pay close attention if your medium's gait slows down or if a sudden jolt in your contact hand tells you to stop or change direction.

In this case you must always pause and discover the new direction by using oscillatory movements.

If you still have doubts, tell your medium: "Think which way I should go now and order me with your thoughts: 'right!' or 'left!'".

If it reacts with a slight push in a certain direction, then you know you have to go on.

If, on the other hand, it remains motionless while gripping your hand more tightly, it is a sign that you have already located the spot where the object is hidden.

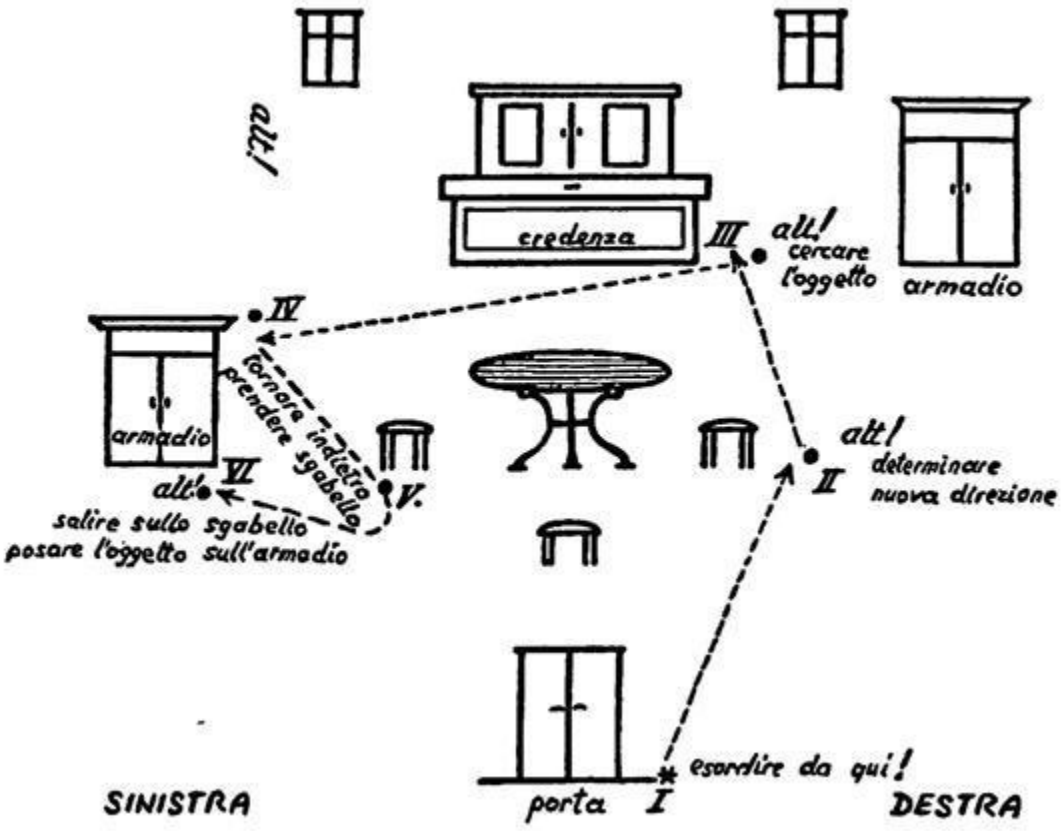
In the first case, therefore, keep walking and wait until you hear the "alt! (shake), at which point you stop and behave as described above.

If you have the impression that you have reached your destination, you must first of all make sure: go back a few steps and pay close attention if, when you approach the point where you were before for the second time, your medium shows the same symptoms again. In such a case, check all directions again by means of the oscillatory movements, after which you will be sure that you have finally arrived at your destination.

The following illustration shows the route you have to take to get to the cupboard.

Starting from the door (I) you have first identified the approximate direction in which the sideboard is located. Between the sideboard and the door there is, however, a round table and three stools. A good medium, after the stool on your left (II), will clearly signal to you with a push to the left that you must pass the table and the stool. In any case you have stopped to check whether you should take an object from the table or grab one or even both stools.

For safety's sake, bend down in the attitude of lifting the stool.



Your medium, however, who has only the belief in mind, will do everything possible to lead you away from there, or at any rate will remain completely passive in the face of your attempts to take possession of the stool, so that you will necessarily arrive at the conviction that you must go on. (I am always referring to a valid medium who is not intent on making things difficult for you).

When you arrive at the sideboard (III) where your medium has guided you, you feel first of all the "halt". Then you try to determine a new direction (with oscillatory movements) and you realise that, unlike point II where the

medium tried in every way to make you go on, he remains motionless and appears reluctant to take new directions.

Now it is important that you do not act rashly and immediately start looking (even if your impulse gives you the certainty that you are in the right place), but you must first ensure through the various procedures studied so far that this certainty is actually justified.

As soon as you have established beyond doubt that the object to be searched for is either in or on the sideboard, the first phase of the experiment ends and the second phase begins, which consists of searching for the object.

The methods are always the same: first of all oscillatory movements. But whereas at the beginning of the experiment you swung your whole body, now you limit yourself to the right (contact) hand, with which you again try to find the approximate direction.

You do this by first inspecting the central part of the cupboard from top to bottom with your loose hand stretched forward (never with a stiff arm!) swinging slightly to the left and right, while you are paying close attention to which direction your medium is guiding you.

During this operation you have to concentrate hard and pick up every slightest vibration in the medium's hand; for in such cases, because of the very short distances involved, the ideomotor reflexes are never so manifest as they are when locating a rough direction in the telepathic mail experiment.

Keep your eyes closed to prevent external stimuli (logical deduction, movements due to the medium's impatience) from diverting your attention.

As soon as your hand approaches the drawer, you will notice that the gentle pull exerted by the medium intensifies more and more, until it suddenly ceases in front of the drawer.

Surely now you feel driven by an impulse to suddenly open the drawer. Don't do that.

Step away from the drawer again and see if your medium, who is now impatient and thinking more intensively, behaves as it did the first time.

Now open the drawer.

Ask the medium if he or she can see the object in question; if not, he or she may think it is a faulty fork but may not command you - which is absolutely necessary - which way to direct your hand. Turn around briefly while the medium checks the situation with a glance.

As in the table experiment, now find out in which direction you should roughly look (oscillatory movements).

Let us assume that our fork is in the left-hand corner of the drawer between three napkins and two knives. So there are six objects to consider.

At this point you select (see the table experiment) and find the fork.

What to do with it now?

The direction established by the oscillating movements leads you directly to the wardrobe wardrobe (IV). There you stop for a moment, undecided as to what to do. So does your medium who suddenly guides you towards point V where there is a stool. Picking it up and carrying it towards the wardrobe is one and the same.

However, it would be wrong to give in immediately to the impulse or even to pure deduction that suggests you get on the stool and put your fork on top of the cupboard.

Instead, you will wait quietly until your medium's hand exerts an upward pressure.

Only when this occurs have you achieved the effect, and the problem is solved.

Go through this exercise with your medium point by point, preferably by having them communicate the question through a third person, so that they

act on the assumption that you do not yet know the task.

Then you can check each involuntary movement of the medium and determine whether it corresponds to what you have learnt.

The pin experiment

It is nothing more than a variation of the above, apparently even simpler, since you have to look for a specific object, a pin, which can also be made more easily recognisable if you use one with a coloured head.

The difficulty of this experiment is that a pin is very small and can be hidden in the most unthinkable places.

This is followed by the introduction and two examples, one designed for the conference room and the other for the living room (see the relevant illustrations).

"My next experiment is called the pin experiment, and consists in finding by mind-reading two or three ordinary pins hidden in my absence by spectators. For this purpose I would ask you to choose a couple of persons who will conceal the pins and subsequently transmit the hiding place to me through thought. (Two people come forward; you address them): "I now hand you two pins and ask you to hide them in such a way that the hiding place you have chosen remains visible to the audience, so that they can monitor the course of our experiment exactly; so try as much as possible to

hide the pins on people who can then be isolated from the rest of the spectators and brought here to the platform.

"You can hide the needles anywhere except on yourself; this, because you have to act as a medium, and I, when you are near me, would never know from which point of view you conceive the right and left referred to your person.

"While you are hiding the pins, I will of course leave the hall (room) and wait in an adjoining room which will be indicated to me by you and where anyone who wishes to accompany me may do so in order to watch me and make sure that I am not in contact with any accomplice.

"I personally am quite indifferent as to whether or not you will make the public aware of the hiding place of the needles. I will also find any pin whose hiding place is known only to the medium or to a small circle of confidants.

"As soon as you have hidden the pins, please have a person you trust inform me".

The needle was concealed in a cigarette which, among two other cigarettes, is in the cigarette case in the left pocket of the waistcoat of a gentleman sitting in chair No. 31 (see map).

The experiment starts on the platform.

The experimenter makes manual contact with his medium and through the oscillatory movements determines the approximate direction which in practice should lead him to the right. Normally, however, the medium first thinks:

"go straight!".

You then walk down the central corridor, being very careful, until suddenly, at chair No. 35, you perceive a movement which can manifest itself to you in the following ways:

The medium suddenly stops and, if you try to go on, it only follows you reluctantly.

D medium suddenly grips your wrist tightly.

III. The medium turns to the right with a jolt.

The medium turns your wrist to the right.

At this point, using oscillatory movements, investigate which is the new direction to take; try first to the right, then to the left and finally to the right again.

If the pin was, say, under the carpet in the centre aisle, you would feel a downward pull.

If, on the other hand, it were in the immediate vicinity of chair No. 25, then your medium would only give you the signal to rotate to the right, stopping immediately afterwards or behaving in one of the ways described above.

However, as soon as you have started down the third row, it will promptly follow you to chair no. 21 where you again hear a "halt!".

A poor experimenter would now stop and search. You, on the other hand, continue quietly to the window to check whether you really have to look for the needle at chair no. 21.

If the medium follows you unwillingly and shows a tendency to want to go back to where it was before, then turn around.

Now you are presented with several possibilities.

The pin can be:

on persons 21 and 31, as well as on the two persons 22 and 23, sitting nearby;

pinned to the seats themselves;

III. on the floor near the chairs.

By means of the oscillatory movements, you check which of the four persons is to be considered. Pray to this person to stand up and act of leading him away with you. If you find the right one, he or she will follow you and your medium without resistance. (The disquiet that arises among the spectators at this point and often manifests itself in exclamations such as "there he is," etc., must never influence you. Nor should the expression, sometimes of delighted surprise, sometimes of feigned indifference, of the person holding the pin.)

If it wasn't the right person, repeat the attempt with the neighbouring ones first; explore the armchairs, try to take them away, and finally kneel on the floor, as the needle may possibly also be on the floor.

With this you do nothing but select.

Usually, however, after the first test you will already be sure that it is the person you initially stopped by, or his hat hanging on the back of the chair, umbrella, bag, etc.

You have therefore discovered that it is the gentleman sitting at No. 31 and you immediately lead him to the platform (by the table).

There you stand beside it together with your medium, so that the spectators can follow the events, and exhort the medium:

"think hard about where I should put my hand".

At the same time, bring the contact hand up to head height and lightly touch the whole body, making oscillating movements with the hand.

Don't even dream of blindly rummaging through the man's pockets, but wait patiently until the medium's hand leads you slowly to the vest pocket or you feel resistance as you pass by.

However, you have only identified the approximate direction; the needle may be somewhere on the jacket, in the lining of the waistcoat and finally in the left breast pocket of the waistcoat.

How quickly you ascertain that the pin is in the left waistcoat pocket depends on experience and practice. That the pin is in the snuffbox, however, you discover by selection.

You take the closed snuff box out of your pocket and place it on the table.

Your medium will immediately turn his attention away from the now superfluous person and direct it towards the table, which you cannot miss, as the person promptly follows you to the table, which he would not do or would do with little conviction if he were still wearing the pin.

Now you open the box and you see the three cigarettes, you take them out, you put them on the table and you quickly find the right one by asking your

medium: "think, which of the cigarettes should I take".

Example 2 (living room)

The pin was attached to the left sleeve of an overcoat which is located inside the locked wardrobe cupboard on the left, while the key is in the table drawer.

The difficulty lies in the fact that your medium has to mislead you by leading you to the table and keeping you there (so that you take the key to the cupboard from the drawer), even though the pin is hidden somewhere else.

At first you will certainly be of the opinion that the pin is in the drawer of the table. A fairly good mind-reader, however, will soon discover that it is only the keys, for as soon as the keys come into your hand during the selection, your medium will induce you to move away from the table. If you take the keys out of the drawer, which your medium will surely force you to take, and place them on the table, the medium will immediately leave the drawer and lead you back to the keys and then to the cupboard.

Once you have reached it, you open it, take out the clothes to be considered, select them and thus locate the overcoat. In order to make it easier to find the pin, I recommend that you have one person put the coat on first.

Even after a few of these experiments, you will be amazed to find that you often have an intuition of where the needle is hidden within a matter of seconds.

Warning without sensory perception by telepathy.

VIII LESSON - Action experiments and their solution through manual contact

In the previous lessons we have almost exhausted, as was the intention, the topic of mind reading by manual contact: finding a thought object and performing an action using that object.

We have learnt to locate a thought direction, to stop at a given point following a thought order, we have learned to find or bring to a previously designated place without our knowledge a thought object, we know how to make use of oscillatory movements, we are able to inspect, select, in short we have learnt to know the art of mind-reading and the various expedients for practising it.

However, if there is one thing my pupil has not yet tried and studied, it is to perform thought actions on people or objects, to solve combinations of whole chains of actions, etc., and to do so in a way that is not yet possible.

In essence, we are not embarking on anything new, just implementing a combination of the techniques practised so far.

As I have had occasion to repeat several times, every mind-reading task is divided into three parts: onset, core and effect.

In most cases you will have to search for a certain object, locate one or more people and combine the two: for example, taking a bunch of flowers

from the table and putting it on the cupboard, taking a watch out of one gentleman's pocket and putting it in another gentleman's pocket, replacing hats, changing money and handing out cigarettes to others.

You already know how to do this, as the exercises will show. Of course, you should also expect some surprises, as the number of possible combinations appears to be unlimited.

Of enormous importance in these experiments is the introductory speech as well as adequate preparation of your mediums before starting.

I will suggest to you first of all a speech whose extraordinary effectiveness I have repeatedly observed: "What I have presented to you so far (pin experiment, telepathic mail) was relatively easy for me. For in these experiments I knew the substance of the tasks assigned to me, the nucleus, so to speak. I knew, therefore, that in the case of telepathic mail it was no more than a matter of delivering an envelope to a certain person, whereas in the pin experiment I had only to find a pin.

"In the experiments to follow I charge you to invent in my absence a combination of any action upon or with persons and objects, which I shall guess by transmission of thought and execute.

"Needless to say, in view of the difficulty of the tasks, I am obliged to ask those who kindly offer their cooperation as mediums to concentrate particularly hard.

I will now explain what I mean by a feasible action experiment: "Anything that I am able to perform with my hands or feet on a person or object, just as my medium would be able to do, is feasible.

"Of course, you mustn't expect impossible things of me. I could possibly climb on a table, if the task requires it, maybe even on a wardrobe, if you like, but climbing walls like a fly, I just can't do that.

I would also ask you to desist for the present from experiments in which I would be asked to tell a person a specific word or number, write a specific sentence, etc.".

"Particularly difficult are also those experiments in which I have to induce a person to perform some action. However, such a thing is possible if my medium thinks correctly.

"Suppose it were a question of inducing the gentleman in chair No. 12 to kiss the hand of the lady in chair No. 5. In such a case I would certainly be able to direct all the movements of the gentleman necessary for the kissing of the hand, if my medium suggested them to me one by one (by thought, of course); for example: take the gentleman's left hand, bring it close to that of the lady, join the two hands, seize the gentleman by the nape of the neck, push his head towards the lady's hand, etc.".

"The experiment would not work, however, if the medium simply thought: 'The gentleman kisses the lady's hand'.

"Since I can only grasp concrete concepts that can be translated into movements, but never words, which, if they are simply thought without being associated with clear visualisations of what they express, represent something absolutely abstract, such experiments are destined to fail.

"It would, of course, be just as impossible to carry out a task in these experiments in which a person was invited by me to give a previously established speech, etc., as it would be to carry out a task in which a person was invited by me to give a previously established speech.

"Sitting a person down at a piano, putting a music book in front of him and even pointing out a certain piece of music is a feasible task, because it implies actions on tangible and identifiable (and therefore concrete) objects, whereas a non-written speech represents something totally abstract that I could only bring to knowledge by personally performing everything contained in it, provided that my medium would make this speech concrete by thinking it in images.

"On my person and that of the medium I beg you not to carry out experiments.

"Medium and experimenter must always remain outside the task in order to be able to dedicate themselves to it fully and in a neutral way, so to speak, i.e. without the unpleasant feeling of having to implement something on themselves.

"Please come up with tasks that are as witty as possible.

"An evening of telepathy offers so many possibilities to give vent to good humour that I am convinced I can rely on the quality of my audience today.

"Now I would ask the gentlemen of the supervisory committee to accompany me out again.

"During my absence, you will agree on the tasks, after which you will have someone you trust take me back to the room.

In order to illustrate and explain to you the action experiments with manual contact, I will now follow up with a practical example for each possible variation that can basically happen to you, part for the stage and part for the living room, with a detailed analysis of the individual steps.

In these examples I have premeditatedly created situations which can be described as 'uncommon'. These are particularly difficult experiments, such as a telepath will have to face very often, consisting of actions for which a particular technical skill is required, e.g. tying a knot, finding a certain word, inducing a person to do a certain thing etc. In this connection, I particularly wanted to take into account the fact that logical deduction can often lead to serious errors.

EXAMPLE A

Errors due to logical deduction

The telepath must take a cigarette from a gentleman sitting at No 17, second row on the left, and put it in the mouth of a lady at No 22, third row on the right. Then the telepath must take a match from the box on the table, light it and put it out again.

Suppose your medium conveys to you from the beginning the thought of taking the matchbox first.

He does this on the assumption that, when you stand next to the lady sitting in the stalls, you will immediately be able to use the match to conclude the experiment.

However, since you are used to leading the identified people to the podium first in order to make your experiment more prominent, you find yourself in a situation of conflict and soon reach a 'deadlock'.

You start the experiment as usual, first determining the direction with the oscillatory movements, and thus arrive at the table. (In cases, where the experiment takes place at a short distance from the starting point, it may sometimes happen that you first make a mistake in the direction by going straight ahead. After a few steps, however, your medium will prompt you to turn back to the stage. The cause of the error is the lack of space to move, so that the beginner finds it difficult to make the oscillatory movements and consequently does not feel or misunderstands the impulses that the medium transmits to him through the hand).

At the table your medium thinks intensely: 'grab the box'.

Using the selection technique you take possession of the box, after which your medium will quickly walk down the central corridor with you. At the height of the second row you clearly hear the "halt!" or, if you have gone too far, the order: "turn around".

Now you cautiously pass in front of the people in the second row until you hear a "halt!" again at seat No. 17. It goes without saying that first of all you will try to find out whether you have got the wrong person or whether the experiment concerns an object in the vicinity of this person rather than the person himself.

To do this, you first select your neighbours from the left and right rows, getting them up one by one as if to go on stage with them.

Apart from the fact that your medium will behave quite passively in the face of these attempts, i.e. will not even make a move, in most cases you will also immediately notice from the behaviour of the persons in question whether or not they have anything to do with the experiment; in the case we are contemplating now, the spectators sitting to the left and right of No. 17 will show themselves rather reluctant to leave their seats and will offer a certain passive resistance to your efforts to lead them on stage. But as soon as you have got the right person out of his seat, he will spontaneously follow you on stage with your medium.

Now there will be a murmur of approval from the audience. You will hear exclamations such as 'he found it' etc. Don't worry, because as a skilled

mind-reader you don't need the support of the audience at all.

On the contrary, in order to be one hundred percent sure, you will go back once more with your medium in order to make sure that there is still nothing to be done in the place you have just left. However, since you have already sent the gentleman in seat No. 17 to the stage, and the medium is therefore trying in every way possible to make you go in that direction, you will soon realise that it is time to go up.

Once on the stage, your logical deduction will either prompt you to do something with the matchbox (light one) or, more likely, to immediately look for the gentleman's cigarette case, since the matchbox makes you think of lighting a cigarette.

In our experiment, the second hypothesis - to look for the cigarette case - just happens to be the right one. To find out, however, you must not rely on logical considerations at all, but you must deduce it from the behaviour of the medium who is now trying to make you stay close to the gentleman.

In any case, tell your medium immediately:

"think how I should deal with this gentleman and what I should do with the matchbox".

This is the moment when your experiment can come to a standstill, because the situation is as follows: you are standing with a matchbox in your hand

in front of a man and you are obviously of the opinion that you have to do something with this matchbox on him.

If your medium were now thinking correctly, he should first direct you to the lady with whom you are to carry out the second part of the experiment, and induce you to accompany her on the stage.

Usually, however, the following will occur in this situation: the medium wants you first to take the cigarette case out of the gentleman's pocket and hand it to the lady in chair No. 22. He will then try to guide your hand to the left pocket of the gentleman's waistcoat, where the cigarette case is, without considering that you are already holding the matchbox. What happens then? You feel you have to handle around the pockets and are led to believe that you are inserting the box into them, which is wrong. Now you may lose half an hour in a desperate attempt to repeatedly put the matchbox in your pocket and pull it out again with the constant feeling that you are doing it wrong.

What should be done in this case?

Without losing patience, you let go of the medium's hand for a moment, show him the matchbox and ask:

"think what I have to do with this matchbox".

Now it may happen that your medium thinks: "nothing!". This "nothing!", however, you cannot sense for the simple reason that it does not cause any ideomotor movement. The medium will probably shake your hand tightly, look at you in puzzlement, or cast furtive glances at your vest pocket, thinking that "nothing" over and over again.

So you get the distinct feeling that your question "doesn't add up", so you have to ask another one right away: "think about whether I should maybe put this box on the table for the time being".

You will instantly sense that your medium, visibly relieved, approves as you head towards the table. The field is now clear.

Remember: In cases where prolonged handling of an object proves fruitless, always ask if you should give up, i.e. put it away or leave it alone.

Your medium will now lead you to the right to pick up the lady sitting in seat No. 22, unless he first induces you to take the cigarette case out of the gentleman's pocket and carry it to No. 22, in which case he wishes you to play the cigarette game down in the stalls. However, do not pay any attention to this, but rather accompany the lady on stage, so that the experiment will be more spectacular.

Within a few seconds you realise that you have to put the cigarette in her mouth, after which it is also clear to you for what purpose you had to take the matchbox earlier; in fact your medium leads you back to the table.

Grabbing the box, pulling out a match, lighting it, offering it to the lady - and making a complete fool of yourself - is the work of a few seconds.

You let yourself be guided by logic.

A less reckless mind reader, being accustomed to carefully controlling every step of his experiment, would have made the following observations:

up to the moment of lighting the match all the involuntary movements of the medium were in perfect harmony with your actions. However, as soon as you approach the lit match to the cigarette, you feel the slightest resistance in the contact hand, which urges you to bring the match to your lips and extinguish it.

EXAMPLE B

(Actions involving abstract terms)

The telepath must take a newspaper from the table in the living room and make a circular hole in the middle.

This is one of the most difficult tasks to solve.

Finding the paper is a matter of debut, oscillatory movements and selection.

A beginner would undoubtedly stand there for a while with the newspaper in his hand, trying in vain to find a certain word, hand the newspaper to someone, fold it, tear it up, etc., but he would not be able to do so.

Tearing a sheet of paper, or the impulse to do so, is carried out by the medium in the following way: the medium, standing still, will inexorably push your hand down with short shakes as soon as you bring it close to the paper.

The same will happen if you have to make a hole in the newspaper, only in this case you may feel a slight rotation in the contact hand at the end of the return movement.

Again, as with all short-expansion movements, one must carefully assess all the eventualities listed above to be able to identify the right one where resistance is lower.

EXAMPLE C

Identifying a particular word is a piece of music.

The telepath has to take from a library :full of books a volume, open it and underline with a pencil a certain word on a certain page and line.

This brings us to a problem that can be solved in several ways. For the time being, we contemplate the simplest solution. Another possibility will be presented later in the chapter that teaches how to guess letters of the alphabet, digits etc.

The location of the approximate direction, the one in which the library is located, is done according to the usual methods.

Choosing the right book from the many available is more difficult.

Once in front of the bookcase, the telepath will try to determine a first direction in which to search, passing his hand over it with oscillating movements starting from the top right to delimit a narrow space within which to search for the volume in question.

Suppose the book is in the second shelf in the middle.

The contact hand at the height of the second shelf will register a resistance and will be pushed towards the centre. Now you have to select carefully, take the book out and put it somewhere else.

Having found the book, you must first find out through the oscillatory movements what to do with it. In our case the medium, standing still, will tell you that you have to take care of the book itself, so probably look for a certain page, which is also the most obvious thing. However, to be on the safe side, you can always address the medium with words:

"should I find something inside this book, order me to approach the table".

If your medium actually gives you the impulse to go to the table, you are certain that you are not mistaken. So put the book on the table and give the following instructions to your medium: "think first of the page I have to locate. Do this by giving me a very firm "halt!" the moment I turn the book over and come across the right page.

Using this method you will have to flip through the whole book from the first page to the last, while the medium keeps thinking "continue" until you have reached the desired page. Since you have to flip through the book very quickly, the medium is forced to make a huge effort to catch the moment when he gives the halt signal.

This method of locating a particular page is certainly time-consuming, but it is a very useful exercise, and it will be good if you repeat it several times. As soon as you have found the page, take a pencil with your contact hand and run it from the top edge of the book to the last line at the bottom, telling your medium:

"the moment I get to the desired line, I think intensely: 'halt!'".

In this way you have found the line and with the same technique you will finally find the word.

What remains to be solved is simple, as there are only two possibilities: underlining the word (sentence) identified or reading it aloud.

So what are you doing?

You say to your medium: "If I have to underline this word you order me to do it with your thoughts; if I have to read it out loud then you think: "put the pencil away"".

To find a particular piece of music the procedure is very similar. Whether the piece of music is to be played on the piano or violin by you personally or by someone else, you can see immediately depending on whether the medium leads you to the instrument or not.

EXAMPLE D

Inducing a third person to perform an action on a fourth person.

The telepath has to induce the gentleman standing by the cupboard to play the bullfighter's song from the opera "Carmen", the score of which is on the piano, and to induce a second gentleman sitting at the table to sing a piece of it.

Indeed, such a task should not be permissible because it involves getting two people to do something and thus confronts the mind reader with the problem of having to talk to others. Apparently! Actually, to push a person

to the piano you don't need so many words, as long as your medium is thinking:

"take this gentleman by the hand, accompany him to the piano, pull up a chair, make him sit down, take his hands and place them on the keyboard".

Even if your medium does not think exactly in these terms but only gives you the order to lead the person you have identified to the piano, you can immediately deduce from the whole situation what it is about; all the more so if you have already found the score and opened it to the desired page by placing it on the piano. As far as leading the person to the piano is concerned, in the experiment in the theatre you do not encounter any difficulty, since you are used to accompany people on stage anyway, so the direction of the piano is already taken automatically.

In a living room this could be complicated, as at first you might think you have to do or find something on the gentleman himself.

After a brief inspection, however, you will find that your medium is trying to induce you to grasp the arm or hand of the gentleman, after which he leads you towards the piano. The second person, the one designated to sing the song, should now be exhorted with words. However, since it is clear from the whole situation: bullfighter's song, pianist, etc., that it is a question of singing a song, you can safely take the risk, after having convinced yourself by further verification (oscillatory movements) that the second person has no other choice but to stand still by the piano (not to sit down or perhaps play with four hands).

EXAMPLE E

The telepath has to induce a gentleman to dance a waltz with a lady and kiss her hand at the end of the dance.

It will be immediately clear to the experienced thought-reader what this is all about; he will immediately feel that the medium urges him to take the gentleman's arm and place it around the lady's waist.

Having done this, as soon as the telepath touches one of the two people holding each other, he will perceive the medium's impulse to step in a circle.

Since this is a fairly frequent experiment, and I assume that my pupil has by now acquired a certain amount of practice, it should not create too many difficulties.

IX LESSON - Guessing numbers, letters, figures, cards, drawings, etc.

Identifying words and phrases

In the previous lesson, we learned a system for identifying a particular word or phrase. In addition to this, there are two other, less laborious systems which I would now like to propose.

The first technique, which I used very often at the beginning of my activity, is called the division method.

Suppose we have to find in a 500-page book the word Carlo written on page 40 in the fourth line.

According to the method illustrated in the preceding lesson, the reader of the thought would have to leaf through the book from page 1 to page 40, and even then he would not be sure to catch the reflection in the medium's hand at the proper moment. As this method, which is still a very valuable exercise in all respects, is very time-consuming and therefore tiring both to the audience and to the experimenter, I came up with the idea of simplifying it by a sort of selection.

I therefore divide the book into two halves; that is to say, if the volume has 500 pages, I open it at page 250.

So I turn to my medium:

"think about whether I should look for the page on which the word is located in the left half of the book or in the right half, and give me the order to continue the division to the left or to the right".

Since in our case the page is on the left, as revealed to me by the oscillatory movements I make with my hand, I again divide pages 1 to 250 into two parts.

Since the medium will now obviously think that I should halve the part comprising pages 1 to 124, I arrive at page 62. By dividing again I arrive at 30. At this point my medium thinks: "take the right-hand side", since page 40 is contained in the right-hand half.

So I know that the desired word must be between page 30 and page 62. By halving the number of pages between 31 and 62 I arrive at page 47.

Now the medium thinks: "go left". So this time I have to calculate the half between 30 and 46, thus ending up between pages 41 and 42.

With the help of oscillatory movements I can quickly find page 40, after which locating the word is already easier.

I invite the medium to think intensely in which line to stop the pencil I hold in my contact hand, while with the tip of the pencil I describe spirals along the lines starting from the first word of the first line. During this operation one must be very careful to perceive the often very weak reflections.

Once the line has been discovered, I tell my medium (even if, for example, I do not have to underline but rather pronounce the word) to give me the order to underline the desired word.

In this way I extend the movement corresponding to the "alt!", which is otherwise limited to a very small space, the length of the line and thus of the word itself.

If an entire sentence is to be identified, this is of great importance for the simple reason that it is only through underlining that I can find out how long the sentence should be and whether I should take it into account in its entirety or not, since the "alt!" would still only allow me to locate the beginning or end of a period.

However, this method also seemed too demanding and complicated.

I therefore invented a third way of identifying sentences and thought words, which is the simplest and most ideal solution to this problem.

This method also has the advantage that any book can be used, even one with an unusually large number of pages, whereas the systems described

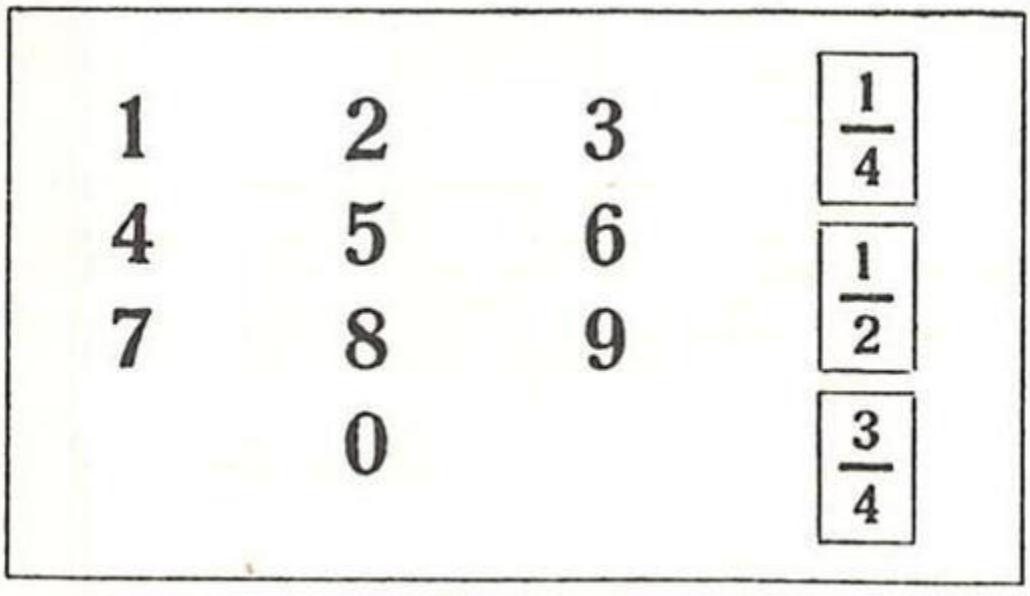
above required the choice of books that were as small as possible.

The novelty lies in the direct identification of the page number without having to leaf through the book. We have now arrived at the system whereby you can

identify figures or thought letters and fill in columns of numbers, words and sentences.

It is not a question of directly writing down figures, words and thought phrases, which will be explained later, but of an exercise which, by circumventing direct writing, guarantees the same result.

On a white card, list the numbers 1 to 0 in the following order:



It is important to ensure that there is a distance of at least 8-10 centimetres between the individual numbers.

If you want to discover a number with one or more digits, which the medium is thinking about, so also a certain page of a book for example, you proceed as follows: you put the table on a table, sit down in front of it and make the medium sit next to you so that he can see the table just as well. Then take a sheet of paper and ask the medium to think first of the first digit of the desired number, saying something like this:

"With the pencil I will erase on the card and write down on the paper next to it, one by one, the digits that make up the number series you have in mind. Now think of the first digit in the sense that if the number were a 10, for example, I would have to erase and write down first the one and then the zero.

Then one swings the contact hand with which one holds a pencil over the individual digits, waiting to feel the impulse coming from the medium's hand.

The fact of writing the figure on a piece of paper at a certain distance from the table offers an excellent possibility of control. If a mistake is made when writing the figure on the table, and the whole arm has to be moved in order to write it on the paper, the resistance in the contact hand is multiplied, whereas if the figure is correct, the movement is not hindered.

In this way, the most amazing and interesting experiments can be performed with incredible speed: guessing the sum of entire rows of numbers

composed by the audience, guessing birth dates (day, month and year) and historical dates, even delivering telepathic mail without leaving the stage.

The exact dynamics of the latter experiment will be explained at the end of the lecture.

With the same system, it is also possible to identify words and entire sentences (first and last names, city names, etc.) if you have a second table with the letters of the alphabet written on it.

I will return to this variant at the end of the chapter. To guess a time, one always uses the table with the completed digits of the fractional numbers 1/4, 1/2 and 3/4, as indicated above. Otherwise one can also use one of those cardboard (or plastic) clocks that are sold in toy shops. However, I personally prefer the table method.

For guessing words and phrases, the use of a typewriter can also be very effective, provided that both the mind reader and the medium know how to use it.

The experimenter sits in front of a typewriter with the medium and asks him to think out, letter by letter, what text he is to type. I would advise the beginner to use only the contact hand.

In the same way, it is possible to guess geometric figures.

It is sufficient for the telepath to have a table containing the principal geometrical figures (circle, square, triangle, rectangle, hexagon, etc.) drawn at a distance of ten centimetres from each other. In this case also, he will erase the figure in question and reproduce it on a sheet of paper located nearby.

If, on the other hand, it is a question of guessing famous personalities, a series of names of famous people is written on a card and then crossed out. In order to help the telepath, it is advisable to divide the names into categories: politicians, poets, leaders and artists, and to list them in alphabetical order. It is clear that the public should be instructed in advance to choose only truly famous names.

With the procedures described above, it is still possible to discover any name by combining the individual letters of which it is composed.

The combination of letters is also possible if a character box is prepared, in which there are tablets with the letters of the alphabet written on them, which are taken out and aligned with the contact hand, after being identified by oscillatory movements.

However, when composing words and sentences, already after the first letters or words you will usually realise what the sequel is. The most primitive one consists of fanning out the whole pack of cards on a table and then reviewing them one by one, instructing the medium: "think which way exactly I should now direct my hand and which card I should take".

Having said this, the telepath passes over the cards from left to right with his contact hand, dwelling on each individual card and paying close attention to which direction the resistance of the medium is most evident. If, by hypothesis, the resistance is greatest in the centre, then the mind reader makes a selection by moving the cards to the right and left of the central group, so as to obtain three packs of cards.

After inviting the medium to think which of the packets he should grasp and, after obviously receiving the impulse to choose the middle one, the telepath removes the other two piles, spreads the remaining cards on the table and locates the desired one by means of the oscillatory movements.

To be one hundred per cent sure that this is the right card, the operator grabs it and makes a movement as if to take it away. If the medium does not resist, it is the right card.

Another method for guessing playing cards is as follows: experimenter and medium sit opposite each other; the medium holds a pack of cards in his left hand arranged in a fan shape. The mind reader grasps the medium's (free) right hand and urges him to concentrate on the card to be drawn. The telepath then closes his eyes and inspects the fan of cards with his free hand. The medium who thinks intensely about the card to be drawn will automatically drop it into the experimenter's hand or, at least, the experimenter will feel a clear reaction at the moment he is touching it.

A very interesting method of guessing playing cards without the need for a deck of cards, which is much more effective, I invented based on the table system.

On four cards draw the four colours of poker: hearts, spades, diamonds and clubs. On two other cards write the words: figure and number respectively, pointing out to the medium that aces are to be regarded as the fourth figure. With these six cards in front of him, the experienced telepath will have no difficulty in realising in a few seconds whether, firstly, the card he has thought up contains a figure or a number and, secondly, which of the four colours appears on it.

Let us assume that it is the nine of hearts.

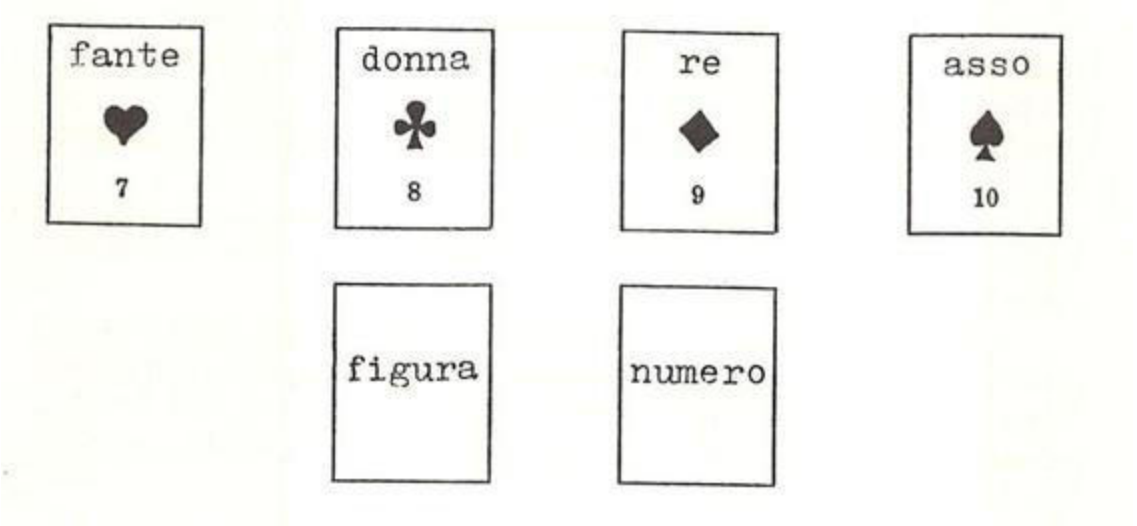
Going through the whole deck of cards, regardless of chance, would take a long time to find the right one.

The procedure I describe now, on the other hand, while not allowing the task to be solved by finding the desired card directly, is in any case faster.

First of all the medium is asked to think about the colour of the card and the corresponding card is removed from the table, then the cards with the words 'figure' and 'number' are removed. So in two moves you have already discovered that it is a number of hearts. Now it is only necessary to use the number board to easily arrive at nine.

If it is a figure, it is very easy to identify it by using the alphabet table and inviting the medium to think of the initial of the figure in question, i.e. an A for the ace, an R for the king, a D for the queen and an F for the jack.

This procedure can be further simplified if you even write the names of the cards on the cards (see illustration).



To conclude, I would like to reveal some possible applications of what I have taught in this lesson.

Telepathic mail with indirect delivery.

"Dear viewers! For the telepathic mail experiment, it is not absolutely essential that I personally go into the audience with every single letter. My intention is to demonstrate that I am also capable of having unmarked envelopes delivered to the audience by a third party, or to conduct the experiment in such a way that the recipient of the letter comes to collect it from me in person.

"To this end, I would ask three people to come up onto the stage". (Three spectators come forward). "Here, gentlemen, I give you two envelopes each. In one you are to insert a sheet of paper on which you have written the name of the person to whom you are addressing the letter, and in the other

you are to put a note with the number of the seat occupied by that person". (This is done). "Now please take your place here beside me and think of the number of the chair by imagining every single digit of which it is composed".

After this introduction I am presented with two possibilities for carrying out the telepathic mail experiment at a distance: one is to guess the number of the chair using the table of numbers, the second, more effective but also more difficult, consists of determining the name of the person using the alphabetical table.

In the first case I must, of course, ask the audience to write down only the numbers of the seats situated in the stalls, or, if it is a hall with boxes, galleries and left and right stalls, prepare a table with the categories of seats and directions and ask the medium to want to think first whether the person is sitting on the left, on the right, etc., or whether the person is sitting on the left, on the right, or on the right.

If it is a question of delivering a letter to a standing spectator, it is clear that one must in any case identify the name with the help of the alphabet table.

Once the number of the armchair has been found, it is read aloud, begging a third person to deliver the envelope; then the medium opens the second letter and reads the name, which corresponds perfectly to that of the spectator sitting in the armchair located above.

Guessing birth dates

It is a very impressive experiment if it is carried out properly by an experienced mind reader. For this purpose, the person in question first writes the date to be guessed on a piece of paper which he places in a sealed envelope.

Then take the table of digits and delete first the day, then the month, so that for January you take "1", for February "2", and so on up to "12". In the same way the year is determined digit by digit.

A calculation example

Some spectators randomly fill in a column of single-digit or multi-digit numbers, writing them on a blackboard or on a sheet of paper that is passed from hand to hand. Another person calculates the sum and keeps it in mind. It is now child's play for the telepath to work this out from his table of digits.

This experiment was imitated by several magicians who used a tricky trick.

They would simply replace the ticket written by the audience with one they had prepared themselves and add up the column of numbers on the latter. But knowing the final result, i.e. the sum, and relying on the fact that no one was able to check exactly whether the individual numbers were really those written by the spectators, they had no difficulty in perpetrating the deception.

X LESSON - Reproducing figures, letters and thought drawings without any aid

If one is to proceed without using the number and letter tables, considerable skill is required on the part of both the medium and the experimenter. I would point out, however, that even this system of guessing numbers and words has no bearing on sensation at a distance. In experiments in telepathy proper, letters and numbers are not detected by the sense organs, but are perceived as a result of entirely spontaneous inspiration.

In this case, however, they are suggestive experiments for the stage based on the use and application of the principle of ideomotor movements.

For their realisation, a blackboard in a vertical position is used.

For the first few times it is advisable to work with a medium whose skill you have already experienced, encouraging him or her to think initially of a single-digit number.

Then stand behind the medium who is facing the blackboard and holding a chalk.

The medium places his hand on the board ready to write. The operator grasps the wrist of the medium with the right hand, while with the thumb, middle finger and index finger of the left hand he or she encircles the three

fingers that hold the chalk. One thus acts as if one wanted to guide the hand of a child who does not yet know how to write.

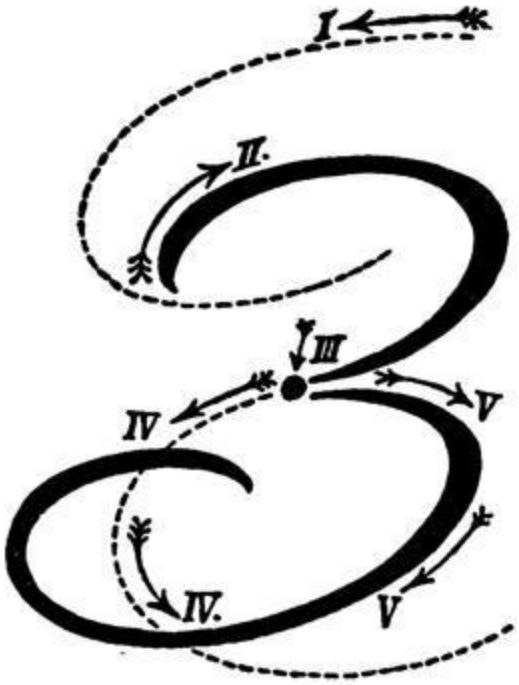
At this point, keeping the medium's hand a few centimetres away from the surface of the board, draw a few imaginary lines either straight or curved, as if to draw a number in the air. This serves to discover whether the number is linear or curved.

If it were a linear number, one would immediately feel a refusal in the contact hand to execute curved lines, and a tendency to describe a straight line instead.

Suppose the number to be written is a "1".

The reader of the thought who first draws a few arcs in the air feels a strong downward pull, which intensifies further as soon as he switches to a straight vertical line, and then abruptly ceases.

In the case of a "3" it would be exactly the opposite. The medium proves very willing to draw the curved lines from left to right, but resists when the experimenter tries, after the first few arcs, to deviate to the left, as if to draw a "2" or an "8". The figure below will help to clarify the situation.



Come si disegna un tre

(Le linee tratteggiate sono di prova, cioè tracciate in aria)
I. La linea di prova da destra a sinistra.
II. La linea arcuata giusta da sinistra a destra.
III. L'«alt!» che si avverte se si tenta di tracciare la linea IV.
IV. L'arco di prova da destra a sinistra per fare un 8.
V. L'arco giusto da sinistra a destra.

For the experiment of writing thought numbers, which requires extraordinary sensitivity and a lot of practice, the digits are divided into two groups: linear and curved digits.

The group of linear digits includes 11, 4 and 5. The curved digits include 2, 3, 6, 7, 8, 9 and 0.

There now follows a list of all these figures with a description of the ideomotor reflexes that accompany their writing.

«1»

Strong downward pressure ending abruptly; sometimes also upward pressure.

«2»

The arc movements are executed promptly. In order to understand which of the curved figures it is a question of, the experimenter after the first semicircle tries to draw a second one towards the right, as if to draw a "3"; since he feels a resistance, he tries to curve the arch towards the left, as if to draw an "8". The medium's hand follows meekly, but once the second arch is completed, it refuses to continue upwards, while it is willing to draw a short line to the right.

«3»

Two semicircles easily identifiable from left to right.

«4»

Strong pressure from top to bottom which suddenly ceases, turning to the right. It could be a "2" if the medium did not push back towards the board to exert strong top-down pressure again.

«5»

It could easily be confused with '3' if attempts to draw curved lines were not met with initial resistance that suddenly ends in an arc with the hump pointing to the right.

«6»

Starts similarly as the "0", the "8" and the "9". Arc from left to right, resistance evident the moment you want to make a right-to-left turn or test whether it is a "9" or a "0".

«7»

Start with an arc from left to right. Sometimes also with a line from left to right. Bow and line interrupt abruptly, resulting in a rapid downward movement.

«8»

It starts with an arc from right to left or from left to right. The surest characteristic for recognising an "8" is that it immediately switches to an arc in the opposite direction, which does not end suddenly as in the case of a "2", but joins the first one.

"9" and "O"

Both figures start with a circular line that for the '9' results in a noticeable downward motion, while on completion of the '0' the medium's hand falls inert downwards.

Needless to say, only a great deal of experience in such experiments can lead to reliable results.

A great deal of concentration and careful observation of the medium's hand is required. The hand must be guided at the beginning and then released at the right moment so that the subject is not aware of it but continues to believe that he is being led by the telepath.

All kinds of numbers, letters, words and sentences can be written with this system. Even drawings, plans and even entire maps can be reproduced in this way by a skilled mind reader.

In the case of the letters of the alphabet, the procedure is exactly the same as for the numerals, so that the medium is suggested not to imagine the finished letter but to construct it, so to speak, stroke by stroke and line by line.

Suppose it is the letter 'M' or the word 'Mario'.

After all, the word is nothing more than a series of sounds which on their own mean nothing.

What is Mario? A name. But how does one come up with this name? Aligned letters only acquire meaning when they indicate something very specific - in this case a person.

The telepath is practically in the situation of a child who cannot yet speak; he is able to grasp only concrete things, while the words themselves are abstract.

In the above case of the word "Mario", the telepath therefore, in order to give it a concrete form, must first divide it into the letters of which it is composed and consider the image of each of them as a single object.

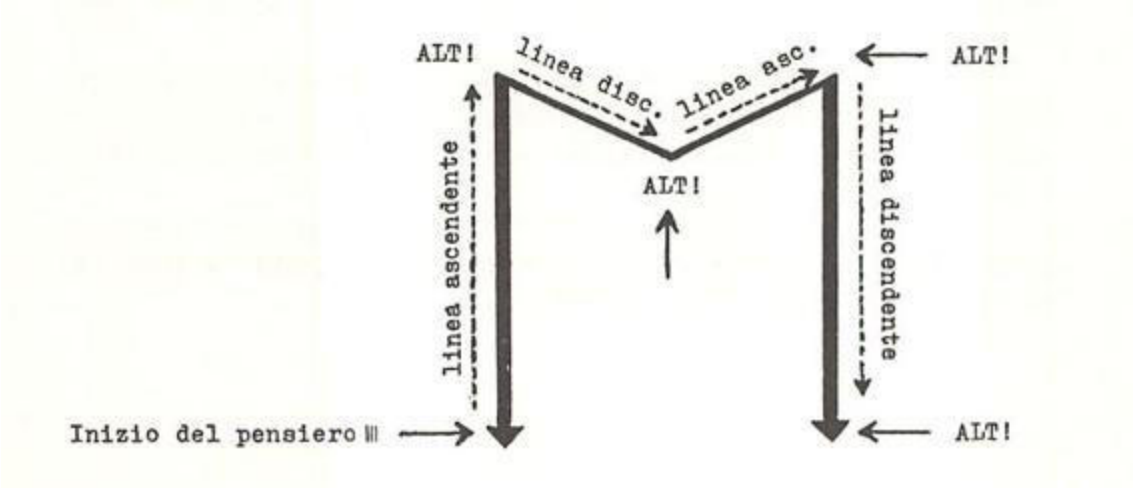
This is not as simple as one might suppose. Therefore for my evenings, when I have to work quickly and precisely, perhaps even with poor

subjects, I have prepared a decomposable alphabet. If the so-called medium sees the various letters in front of him, they imprint themselves in his mind as something tangible; he grasps the shape of each letter exactly, he figures it out plastically, thus allowing me to create the tangible image of an object made in a certain way.

The symbol of the sound "M" (which in itself means nothing), the moment one imagines it, say, carved in wood, becomes any object whose shape corresponds to that of the written "M". If, however, I am to find an object in a person's imagination, it must first of all be contained therein. Otherwise someone might also want me to empty the Dalai Lama's pockets.

For me, guessing the word Mario means nothing more than finding a series of objects similar to letters of the alphabet and putting them together in a precise sequence: I don't have to guess the word as such, but simply perform thoughtful actions. Since objects made like letters of the alphabet are unlikely to be found in the hall, I use my decomposable abbici during performances.

The above serves as an introduction to the writing experiments to instruct the medium to think in the way indicated by the following illustration.



The involuntary movements that accompany the construction of the letter by the thinking subject will obviously not be the same in the case of an "A" as in the case of an "R" but will be the same for all "R "s and "A "s, so that an experienced mind reader will already realise after the first few lines which letter it is respectively, just as after a few letters he will usually be able to guess the whole word.

Particularly skilful mind-readers who have learnt to pick up a lot of information by impulse alone are also able to reproduce thought letters and drawings by grasping only the medium's inert left hand and placing the thought drawing (letter, word, number) freely on the board with their right hand.

Cumberland, for example, had great success in Berlin, where he carried out writing experiments with this technique.

Emperor Wilhelm I, among others, once acted as his medium, but the experiment apparently failed, as was later found out, although the elderly emperor admitted that he had thought of the number "22", which Cumberland had guessed. In reality, however, he seems to have had in mind

the year of his wife's birth. Cumberland's experiment with the playwright Gustav von Moser even achieved a certain worldwide fame. Moser had thought of a snake which Cumberland actually drew on the blackboard. In these experiments the telepath must try to express the thoughts of his medium by performing exactly the same movements with his inactive left hand as with his right hand when writing on the blackboard.

Holding the medium's left hand, the telepath reconstructs the figure or letter to be guessed on the basis of the resistances, circles and lines manifested through it in the form of barely perceptible movements.

One of the most amazing experiments that can be done with this method is to draw a manoeuvre plan or the plan of a flat or land.

XI LESSON - Telepathy with contact through a wire, double tests etc. and mind reading without physical contact

"So far I have presented experiments in which I was in direct physical contact with my medium. The following experiments I now want to carry out without maintaining contact with the hand but interrupting it with an inanimate object.

"These experiments are preparatory for the completely non-contact experiments I will present at the end of my show.

"It is obvious that such experiments are more difficult than those with direct body contact, so from now on I will have to give more importance to the quality of the mediums I use.

"First, I will present an experiment with contact by means of a wire, then one with contact by means of a stick and finally one with contact by means of a cord.

There is little to say about the type of experiments to be carried out in this way and the technique of mind reading with interrupted contact.

The rigid object (wire, wood, etc.) is nothing more than a lever that transmits the ideomotor movements to the left, right, forward and backward.

Obviously, this requires a great deal of skill on the part of the mind reader, since only directions and reflexes of altitudes can be detected with this lever. Since the direct connection through the medium's hand is no longer possible, the thought reader is more dependent on impulse. However, anyone who has worked with the hand contact for long enough will certainly be able to sense this impulse at the right moment and thus be able to quickly find the content of the various questions, which are, after all, constantly repeated. In case of difficulty, one can always resume manual contact for a moment, quickly orient oneself and then continue again with the interrupted contact.

The public completely overlooks this detail, driven as they are by a burning desire to see the experiment succeed as soon as possible.

Contact with a rigid object makes the experiment considerably more difficult but should never hinder the speed and accuracy of solving the questions.

The longer the object that breaks contact, the more difficult it becomes to operate, since the effect of a lever is in inverse proportion to its length.

In the case of short objects, the medium and the thought-reader respectively grasp one end.

If you prefer to use a long object, such as a stick, then proceed as follows:

The medium grasps the stick with the right hand (if the stick has a curved handle he must grab it below the handle). The telepath grasps the other end of the stick so that the left hand has the fingers bent upwards and the right hand is above it with the fingers bent downwards.

Keeping his right forearm and elbow against his body, he presses the stick against his hip in such a way that it has enough play, so that the movements can be transmitted to his forearm and hands. Leaning the stick against the hip creates a pivot that prevents the weight of the stick from affecting the perception of ideomotor movements.

In these experiments one must now begin (if one has not already done so) to observe very carefully the body posture, the movements of the feet, etc., of the medium, and thus acquire an exact and immediate knowledge of the human psyche, which is of fundamental importance for this kind of experience.

Experiments in which there is shoulder-to-shoulder body contact or two fingertips touching are preparatory to experiments with indirect contact, so I recommend from now on (even if it is difficult at the beginning) to vary the mode of contact often.

I do not want to list any specific examples of the above, as I would not be saying anything new in relation to what has already been outlined so far.

Before moving on to non-contact experiments, I would like to say a few words about the double-test system and the use of different mediums.

As I mentioned in Lecture 2, the contact between experimenter and medium can be broken by placing one or more persons in between. Thus a chain of hands is formed, the first link being the medium and the last the thought-reader. If the person forming the penultimate link knew the question and concentrated on it, it would be the same as if the medium and the operator were close to each other. In the doubletest, however, the persons interposed between the agent and the percipient must know absolutely nothing about the task to be performed. Thus they are not able to reveal anything to the telepath either by their behaviour or by ideomotor movements. Rather, the reader of the thought must draw all cues and indications from his medium just as in the non-contact experiment, only with the additional difficulty that the medium may be irritated and distracted by the people in the way and must absolutely maintain a distance between himself and the operator, while the latter in turn is hampered in his work by the nervousness and lack of concentration of the aforesaid people and by the fact that he is connected to a long human chain.

Thus the double-test is surely the most difficult and also the most thankless system of mind-reading. Although it is far more complex than non-contact telepathy, it is far less spectacular than the latter.

The double-test can only be practised when you have reached perfection in reading thoughts without contact.

The mechanics of the double-test coincide perfectly with what I will explain about non-contact telepathy.

More or less the same effect can be achieved in experiments involving several mediums, the difference being that they are very simple to carry out, because the more people who know the question, the more ideomotor movements you can perceive.

The blindfold experiment is a variety that seems much more difficult than it actually is.

Many mind-readers, by frowning while their eyes are blindfolded, loosen the blindfold so much that they can see very well, or they have cotton balls put on their eyelids as if to make it impossible to see. The cotton balls, however, produce exactly the opposite effect when the mind reader opens his eyes under the blindfold.

In cases of finding hidden objects while blindfolded, where you can make use of manual contact, you will not encounter great difficulties, since it is mainly the hand of your medium that leads and guides you. It is much more difficult to work blindfolded with rigid contact, while extraordinary virtuosity is required if you want to work entirely without contact.

The principle that applies in these cases is exactly the same as for open-eye mind-reading with hand contact, rigid contact or no contact respectively. More than ever here it is necessary to pay a great deal of attention and to correctly record and interpret every slightest movement of the muscles.

This brings us to the last part of the chapter, which deals with reading thoughts without physical contact.

Non-contact experiments, if done properly, are definitely the pinnacle of mind-reading skills.

Of course, even in this type of demonstration it is only a matter of gathering impressions that are conveyed through the somatic senses.

As in the contact experiments, once again the goodwill of the medium is just as important as the acumen and sensitivity of the telepath.

I will now follow up with some introductory exercises in order to supplement my theoretical expositions.

The non-contact table experiment

Six objects are placed on a table:

A bunch of flowers in a vase.

A book.

One glass.

A painting in its frame.

A packet containing some cigarettes.

A box of matches.

Suppose you are asked to guess one of these six objects.

In the middle of the table is the vase with the flowers. If you now order a person to quickly commit one of the objects on the table to memory, you will observe that anyone who is not particularly critical will at first glance remember the most conspicuous object, namely the vase of flowers. This is, of course, pure logical deduction. If you are a good psychologist, you will even notice that the person in question, usually at the moment of remembering the object, lingers with his gaze for a moment longer on the flowerpot than on the other objects.

Very naive and uncritical individuals even stare at the object in question without realising that they are betraying themselves to the telepath, who is in any case a good observer.

It is not always the case, however, that your medium will be so naive as to come to you in this way. Certainly at first glance the most conspicuous object on the table will catch his eye, but on the correct assumption that you will orientate yourself according to where the medium is looking, he will

turn his gaze in a different direction, perhaps to the matchbox, or will look away from the table altogether.

It is at this moment that the skilful mind-reader demonstrates his perspicacity.

Criticism against criticism!

A good psychologist considers the possibilities arising from the situation at a glance.

If, for example, the objects are arranged around the bouquet of flowers in such a way that to the left of the bouquet of flowers are the book and the glass, and to the right are the painting, the cigarette packet and the matchbox, he will draw the following conclusions to himself:

The voluntary subject first of all certainly memorised the bunch of flowers or the picture in the frame, and also looked at the two objects. From his behaviour, however, I immediately saw that he mentally corrected himself and probably thought: "I will remember something inconspicuous like the matchbox".

You then select by removing objects one by one from the table and placing them, say, on a chair. The moment you move the chosen object from the medium you are keeping under careful observation, it will surely manifest

in some way. The ways in which this happens and in which you take note of it vary from individual to individual and cannot be schematised.

The medium will not even have to make a movement, but an inner voice will give you the certainty that you have found the right object.

In such cases, it is only by practising continuously and refining one's sensitivity that one learns to always hit the mark.

An experiment that illustrates this issue even better is the three-card experiment.

To a person whose left hand you grasp, you suddenly hand three cards arranged in a fan shape and urge them in an imperative tone to quickly draw the card you had previously designated.

The first time this experiment always succeeds, as you impose the desired paper on the subject.

Because of the forceful exhortation, the quick move with which you hold out the fan of cards, the compulsion to take one at once, also because of the fact that you hold the medium's left hand tightly and thereby cause him a certain insecurity, and to a great extent finally because of the suggestive power you exercise, the subject will quickly grasp the first card that comes to hand, that is, the one you wave under his nose.

This succeeds once, at best twice in a row with the same person.

Even the third attempt with the same person would fail for the simple reason that he will no longer allow himself to be bluffed, but will first carefully consider which card to take at the appropriate time.

In that case you will have to grasp the reasoning of your subject and interfere with it.

By basing yourself on the consideration that your interlocutor will certainly not choose the card you are offering him, you are deceiving him with his own perspicacity.

Let us assume that the middle card (of which the medium of course only sees the back) is an ace. The one on the left is a king of spades, the right a nine of clubs.

So if you unequivocally handed your subject the last card on the left, i.e. the king, you could be sure that he would grab the right card with a triumphant smile. But you predicted this, so you had already predicted that it would be the nine of clubs.

If the next time you hand him the other end of the fan of cards, you can bet ten to one that he will say to himself: "I will draw neither the left nor the

right card, but the one in the middle". The next time he is sure to choose the middle card again, because he assumes that you will think of everything except the possibility of him drawing a card he has already taken.

Something similar happens in the game of colours.

Any unprejudiced person who is asked to imagine a colour in the spectrum very quickly will first think of a bright red in any case. The next colour one usually thinks of is green, then blue or yellow and finally black or white.

For those who like to dabble in the art of studying the reasoning of others, I would like to propose the following exercise again: the finger on the wall.

This is a very interesting experiment, as it appears to be a transmission of thought, when in fact it is purely suggestive in nature.

The telepath stands in front of a smooth wall and slides the outstretched index finger of his right hand from top to bottom and vice versa, until his medium thinks: "halt!".

This exercise, which is to be carried out without any contact and which almost always succeeds, if it is well done, can be explained in the following way: either the telepath is under the influence of the alt command intensely thought out by his medium, or vice versa the telepath is so influenced by the operator that as soon as he abruptly interrupts the movement of his finger on the wall, he simultaneously thinks: "halt!

In this case, the reader of the thought has not guessed the 'alt!' of his medium, but on the contrary has suggested it to him himself.

In almost all mind-reading experiments, which are carried out without physical contact, observation of the audience and knowledge of their psyche plays a decisive role.

Let us take the first example with a pin that has been hidden in our living room.

Pin searching and telepathic mail are experiments that are well suited to demonstrate mind reading without direct contact. Therefore I would recommend limiting yourself to these two variants for now.

The non-contact pin experiment.

The pin is located in a slot above the left-hand cabinet door:

The beginner in non-contact experiments arranges himself in such a way that his medium, for the time being, comes within a short distance of him on his left.

The advantage of this position is that the mind-reader can, if necessary, from time to time touch the agent's body with his elbow and thus pick up the agent's ideomotor reflexes.

An experienced telepath clearly does not need this expedient.

In non-contact experiments, the above reflexes also manifest themselves in the form of highly perceptible involuntary movements.

While in contact experiments the medium transmits signals through the hand, in non-contact experiments it does so with the whole body, which tends decisively towards the point where the experiment is to take place.

In our example, this will be evidenced by the fact that the medium will already be gravitating with his whole body to the left in the phase of oscillatory movements.

When he gets close to the cupboard he will automatically stop and look in the direction where the pin is hidden.

These experiments are therefore based on very keen observation and a strong deductive ability on the part of the mind reader.

Only practice and experience can guarantee success. However, those who have practised contact experiments for a sufficiently long period will by

now have acquired sufficient sensitivity to be able to carry out such tests without difficulty.

Those who have a special talent will also to a large extent already work with sensation at a distance, i.e. telepathy.

XII LESSON - Evening with the public

And now, my dear friend and pupil, we are finally there.

After you have carefully followed my teachings so far, I feel I can authorise you to begin experiments in front of a larger audience.

After a short and effective introductory speech, which I will explain below, you can carry out your programme as you see fit.

If, however, dear colleague, you will allow me to give you some advice, I would suggest that you follow the scheme below:

Introductory speech.

Telepathic mail.

III. The pin experiment.

Experiments with contact.

Non-contact experiments.

The spy (the discovery of a crime through telepathy). I will explain this last experiment (the spy) later on after I have given you an effective

introductory speech.

"Dear viewers, if in the following demonstrations I present to you some interesting thought-reading experiments, I do not intend to start a debate on this subject or to open a discussion on the scientific aspects of this problem. Nor do I claim to be the advocate of a subject whose pros and cons have been heated for some time now.

"What I want to offer you is an hour of pleasant entertainment.

"Regardless of whether or not this has any scientific value, I would like to present it to you simply as it is, leaving you to judge.

"I would just like to make it clear that what you are going to see now is obviously not what parascientific research understands telepathy to be, although its representatives may have held this view in the past.

"Whether science or board game, phenomenon or physical law: if my demonstrations can provide you with an interesting diversion, the aim of this evening will be fully achieved.

(The introductory words indicated for the individual experiments follow at this point).

As a final attraction in an evening of telepathic demonstrations, the following experiment based on a military-criminological question is particularly suitable.

The spy

This experiment does not, of course, present us with a new problem in terms of thought transmission, but is rather a stimulating alternative that allows us to demonstrate thought reading in the context of a detective story.

However, I would like to take this opportunity to emphasise that it has been unequivocally established that telepathy (remote sensation) has led to important clarifications in the course of criminological investigations. I refer to the successes I achieved in July 1918 in the case of a robbery murder in Sarajevo, where I was invited to intervene by the local police directorate, and to the research I carried out in February 1919 at the mint of the Austro-Hungarian bank with the help of telepathy and the use of a psychometric procedure, which ended with complete success, i.e. with the arrest of the perpetrator and the recovery of the stolen money.

But back to our play in the theatre:

the experiment "the spy" is introduced by the following words which will at the same time serve to clarify the details:

"at the end of my performances I would like to present to you a game that theoretically demonstrates the use of mind reading for criminological investigations.

"In a real case, of course, there would be considerable difficulties.

"Fortunately, however, in the context of this evening, we are not dealing with real criminals, and I don't think that the viewer who has to play the victim really wants to get killed.

"Let's assume that this room represents the area where an army operations team resides.

"One day the archivist of a secret department is found murdered. Since important strategic plans are missing from the archive, it is assumed that the crime was committed by an enemy spy with the intention of stealing the documents.

"An employee of the military commando is heavily suspected of complicity, although during police questioning he stubbornly denies any involvement in the affair.

"It is therefore the task of the telepath to find out from this employee the exact course of events by means of thought transmission.

"We know, however, that it is only possible to guess something by thought-transmission if the person whose thoughts are to be picked up thinks hard about the thing to be guessed. The delinquent, however," the audience will say, "will hardly do us the courtesy of engaging in thinking about his misdeed.

"On the other hand, one thing is certain: no man in the world is capable of completely expelling from his thoughts something that is known to him; he must think about it. Even if he opposes it at first and tries to give his thoughts another direction, he will gradually betray himself anyway, letting the secret slip from his mind.

"On the basis of this hypothesis we can therefore safely predict that as time goes by the telepath will be able to reconstruct the events that have occurred, although it will obviously take weeks or perhaps months.

"But since in our experiment it is not a question of finding a real murderer, it will be just as unlikely that it will take us several weeks to solve the case; and, last but not least, I have no intention of having the unmasked criminal hanged at the end of the evening by means of thought transmission, so that the person in question can safely face me thinking about his crime.

"I would therefore like to ask one of those present to kindly bring together in my absence the following characters from our imaginary espionage case. Precisely:

1 a spy,

2 an archivist murdered by this spy,

3 the employee suspected of complicity (medium). Please also designate:

4 an object as a murder weapon,

5 the time of the murder,

6 the spot here in the hall where it was committed,

7 the point on the body of the murdered person where the fatal wound is located.

"In addition (to make the experiment more difficult) we assume that the spy has destroyed the stolen documents after translating them into ciphertext. This cipher text is itself hidden in the room. To decipher it, however, one must find a cipher word that is written on a certain page and line of a certain book. "I therefore ask you also to choose such a word in any book".

"As soon as I am back in the room I will grab the hand of the alleged accomplice and find out the various stages of the crime."

At the end, I would like to describe another small experiment that is sure to impress.

The pendulum of numbers

A ring hanging from a sewing thread is dangled by the telepath in a crystal goblet-shaped glass.

Previously a single-digit number was written on a sheet of paper and the medium was urged to grasp the hand of the telepath holding the pendulum. At this point it is not difficult to identify the number by the beats of the pendulum against the glass, if the medium counts them one by one and energetically gives the command of "halt!" at the appropriate time.

This brings us to the end of our programme. It still remains for me to add a brief description of the various tricks, partly based on deception and partly on skill, which are often presented to the public as mind-reading, although they have not the slightest connection with it.

The genuine reader of thought will shun such manipulations, as they would harm his work by ruining his reputation and causing him to lose the self-confidence that only the knowledge that he is performing virtuously in a genuine art can give him.

I would caution my pupils against compromising true mind-reading with dishonest and, after all, completely unnecessary tricks, and I would certainly not mention them if I did not think it necessary to provide them with all the information they need to prevent or, if necessary, uncover any illegal manipulations.

APPENDIX

False telepaths and their tricks

From Brown, who in 1886 gave the first public demonstrations of telepathy experiments in America, to Alexander Cumberland, there have always been countless sideshow artists who, with varying degrees of dexterity, have operated using tricks and passing them off as genuine thought transmission.

I don't want to name names now but simply give an overview of the most common manipulations that false telepaths have used.

One of the best known tricks is surely that of incorporating the answer into the question posed to the medium. The thing is quite simple: according to a previously agreed scheme, certain ever-recurring objects are marked with a password. The first word of the question put to the medium designates the object to be guessed. For example, the word "hour" can stand for "clock", so that the presenter's question "now - tell me what it is?" already contains the answer (a clock). For all objects that always appear in this type of performance, such as rings, snuff boxes, books, purses, umbrellas, etc., there are passwords. Example: "now - what is it?" (now = ring), "but - what is this?" (ma = stick) etc.

With this system, numbers can also be guessed, only it is done a little differently, as the first letter of each word in the sentence corresponds to a digit. "Come on, now, please, now, - find out the number!" (A = 1, s = 5, p = 3, o = 4, s = 5, i = 8, n = O). The answer then would be: 1,534,580.

The same applies to all concepts that cannot be defined beforehand, such as - names.

Again, the medium finds the solutions in the initial letters of the individual words. A word of recognition, e.g. "attention!", indicates to the medium (most often a woman) that a combination is about to follow. Let us take the name Elena as an example. The experimenter will ask very quickly: "attention! Well, I urge you again now - what is the name in the leaflet?

With a little practice and a lot of cheek, this type of game is easy to learn and can be played on any occasion.

Things are more complicated in performances where medium and experimenter do not speak to each other, and a silence reigns.

the sound of the experimenter's nervous steps. But the solution to the question lies in these steps, which are based on previously agreed signals in the form of Morse code. According to the theory: ". -" (point, line) the most varied combinations can be realised. E.g.: decisive step =

point, light step = line. For a long time one of the most famous self-styled mind-readers kept the audience in suspense by using the following method: under a thick carpet was hidden a copper electric wire, one end of which was attached to the back of the medium's chair on the stage, while the other, passing through the sole of the shoe, down the trousers and under the glove, ended in the palm of the experimenter's hand. In this way it was obviously easy to communicate by means of electrically transmitted signals.

Humbold even managed to amaze half the world by producing seemingly unimpeachable thought transmissions.

without questions, without walking and without electric wires. As in all these cases, a demonstration in the presence of doctors proved fatal for him. A young scientist discovered the deception. Humbold communicated with his medium by means of breaths from his nasal passages. Once again: Morse code.

Of course, the crudest tricks are those in which the person concerned simply uses a few accomplices in the room who suggest solutions to him by means of signals, etc., and who are then able to suggest solutions to him.

Another trick is to simulate the reading of names contained in closed envelopes, as is commonly demonstrated

telepathy. Usually this game is presented using a pendulum with the help of which the magician claims to be able to identify whether it is a woman's or a man's name.

In this kind of telepathy the names of various persons are written down by the persons concerned themselves on slips of paper and enclosed in envelopes. The mind-reader takes out an envelope, presses it against his forehead for a moment and then says the name of a person or, if it is a number game, any number.

Then he opens the envelope, as if to check whether the prediction was correct, and puts it back, exclaiming with satisfaction: 'right'. The deception lies in the fact that the artist has an accomplice in the audience, whose name he naturally knows, who had also handed over an envelope.

The false clairvoyant quietly pronounces this name when he has another envelope in his hand which he opens, as if to make sure that he has hit the mark, and thus learns the name or number actually written on the slip of paper inside the envelope.

At this point he takes the next envelope, brings it to his forehead with a theatrical gesture and says the name he had normally read before.

At the third envelope he gives the second name and so on.

At the end of the experiment the deception can no longer be verified, as the letters have been mixed together, and no one has remembered the sequence of names. After all, the contents of the individual envelopes are correct; only the sequence has been altered.

The "Mr. Telepath" can also sneak in an empty envelope from among those collected and guess any name.

It is also easy to find out what is written on a piece of paper in an envelope if you wipe it with a sponge soaked in ether.

The liquid evaporates in a very short time, making the bag transparent for a few moments.

Before the performance, the performer spreads a thin layer of white wax on sheets of paper. The prepared sheets of paper are placed on a highly polished table or a chrome-plated metal tray, then a spectator is invited to write a number, letter or name on them.

As the opaque wax marks produced by the writer remain on the polished surface, it is not difficult to solve the mystery by simulating intense concentration.

Quite curious is the olfactory phenomenon produced at the time by the artist couple Homes and Fay.

In this amusing little game Mr. Homes, in the absence of Miss Fay, would slice up a fragrant fruit (an apple, pear, lemon, orange, etc.). Miss Fay, pretending to use her extremely acute sense of smell, would then trace the various pieces of fruit. It is clear that she did not have a special sense of smell, but received the information from an accomplice by means of previously agreed code signals.

Such a system of signals can easily be set up by anyone and used to communicate with an accomplice. The closed fist, for example, means: "stop", the open hand: "continue", the head reclined to the left: "turn left" and so on.

In this way it is also possible to transmit numbers. A finger resting on the chin means 1, arms crossed 8 etc. In the case of letters and words it is customary to designate letters by numbers. Usually 1 stands for A, 2 for B etc. If one wants to signal the letter L, one does so with a double 1, i.e. the number 11.

Even Stuart Cumberland, who would have had no need to resort to fraudulent manipulations, has fooled the public more than once. One of his most famous experiments was that of the three dead friends.

Here it is: Cumberland invited a gentleman or lady to secretly write down the names of three deceased persons who had been important in his or her life. The cards were then folded and handed to Cumberland. Cumberland would cleverly replace one of the three cards with a perfectly identical piece of paper he had prepared for the purpose and place it on the table in front of him. While Cumberland, with his left arm resting on the table, held up his head as if he were reflecting, he read the note that was in an open drawer on the same table. Thus he discovered the first name, after which he could identify the other two by the method described above.

A noteworthy trick with which some pseudo-thinkers bluff the public is as follows:

The operator hands a spectator a large open book. He then hands him a darning needle and urges him to stick it into the pages of the book. The book is then closed.

The artist presses the volume against his belly, claiming that through the solar plexus he will be able to locate the page and the word where the last mark produced by the needle is visible. Having done this, he names a certain page and word.

He then reopens the book and, at the point he predicted, he actually finds the last mark the needle left after piercing several pages.

This trick represents one of the worst shamelessness with which people's naivety has ever been speculated.

In order to do this, prepare a book, as thick as possible, by sticking a needle in the middle of it and remembering exactly on which page and where it leaves its mark. The person to whom the book is handed for the experiment is presented with it open at the first few pages. Thus the needle marks disappear after a few pages, and the book can be handed over for inspection to someone sitting in another row, after opening it where the needle had previously been stuck.

In addition, books prepared in such a way that they always open on the same page can be purchased in all conjurer's shops.

Or there are books that contain a number of pages that are all the same, so that no matter how you open them, the same page always appears, which of course you do not notice at first glance.

The 'three Svengalis' owed their fame as telepaths to a very funny trick.

The group consisted of a woman and a man who went on stage with their backs to the audience, while a third person wandered among the spectators collecting directions.

Previously, as if to make the choice easier for the audience, leaflets were distributed in the stalls containing in numbered sequence the titles of various pieces of music and the names of their authors or performers.

At the moment when the member of the group in the audience was suggested one of the titles, the gentleman on the stage would turn around wearing the mask of the author or performer, while the woman sitting at the piano, blindfolded, played the requested melody.

The explanation of the mystery shows how rather primitive means, if used skilfully, are able to excite the public.

All that is needed for this experiment is a pianist who can play the pieces listed in the programme by heart, a good supply of beards, wigs, glasses etc. for the masks, and a fourth accomplice who, looking through a small hole in

the backdrop, picks up the barely perceptible signals transmitted to him by the artist in the audience according to a predefined code.

These signals correspond to the numbers of the various tracks on the leaflet and are immediately communicated to the artists on stage who, because they have their faces turned towards the backdrop, can grasp them without difficulty.

The objection that the pieces are marked on the leaflets can easily be countered by saying that only a certain number of masks can be prepared and that with so many pieces of music in the world, not even the best pianist can be expected to play them all by heart.

Many tricks are employed to satisfy the public's curiosity and thirst for sensation, and each season churns out new mind readers who emerge as quickly as - let it be said in honour of the public - they disappear again into thin air.